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Vol. V.

No. 2.

KUNKEL'S

MUSICAL REVIEW.

DECEMBER, 1881.

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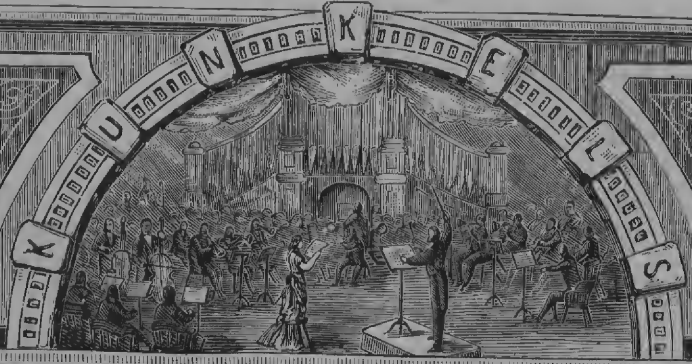
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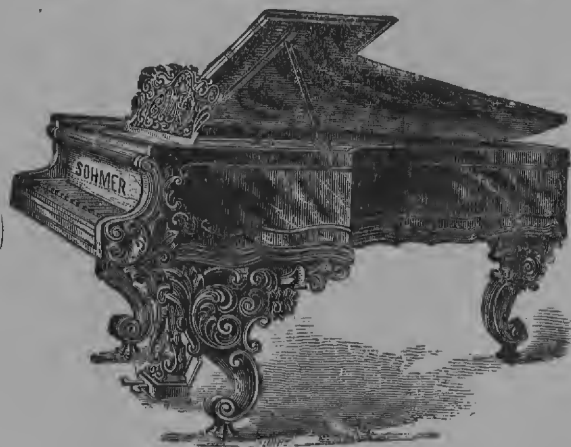
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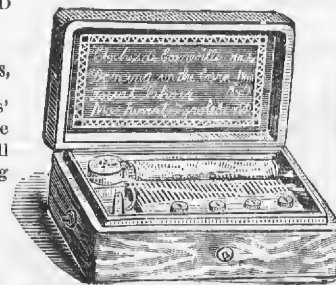
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DEVOTED TO MUSIC AND ART.

Vol. V.

DECEMBER, 1881.

No. 2.

THE STAR OF HOPE.

LINES FOR CHRISTMAS.

'Tis vainly we seek in the wisdom of earth,
A rest for the heart or a hope for the soul;
Death sits at our feasts, there are walls in our mirth,
And lo, life has naught but a grave for its goal!

We're weary with earth and its fast-fading dreams,
Lost, lost in its night, sore, oppressed and afraid;
But hope's in yon star; let us follow its beams,
To Bethlehem's manger, where Jesus is laid!

He's God's only Son, yet to duty a slave,
A servant of men, yet creation's own King,
A lion, a lamb, Prince of Peace with a glaive—
While beasts 'round Him stand, 'tis of Him seraphs sing!

O wonderful Child, what can we offer Thee?
The heav'n's and the earth are the work of Thy hands;
Yet, our homage accept, as, upon bended knee,
We join in Thy praise with the heavenly bands!

I. D. FOULON.

ON THE STUDY OF MUSIC.

From Prof. MacFarren's Opening Address Before the Royal Academy of Music.

IT is of great importance to us to consider the peculiar aspect of music at the present time. This is an age of political revolution and change; this is an age of art revolution. It would be unseemly, in one who enjoys the high privilege of occasionally coming up for judgment before the great tribunal of public opinion, to mention by name artists, who are also workers for the world, and who doubtless have as much conviction of the truthfulness of their views as any one of us may entertain for his own; but it is very necessary for us to hold in caution the revolutionary ideas which are entertained by some of the present generation of composers. It is very necessary for us to regard with sincere reverence the great things which have been done in former ages, and to be cautious in accepting innovations upon these, it matters not from whom, whatever their artistical pretensions. It is not that in art any arbitrary person may enunciate a dogma which artists in future are to follow. Art is free; the musical art is boundlessly free; but all freedom is the wisest, is the broadest, is the most complete, which is under the discipline of mature judgment—springs not from the reckless impulse of accident, but is guided by a new principle.

Many of the composers of the present moment appear to disregard principle; to write passages which abrogate the rules of harmony. I use the word in its limited technical sense as to the combination of notes in accord; abrogate against the rules of harmony—I use the word in its general sense as to fitness of parts one to another, in the inconsequence, want of unity, incoherence of such passages as constitute a collection of fragments instead of a consistent composition. In these productions one phrase follows the other without any regard to the principles of musical development. The rules of music are as much rooted in the foundations of nature as those of any subject which has engaged the attention of philosophers. Perspective, which is the guide of the painter, is not more truthful than the principles which direct the framing of a musical design; and it is the particular duty of every student and every teacher of students to uphold the idea of order, of harmony among the parts, and of principle in the construction of a musical work.

It is necessary in the choice of works for study to consider that the present time has been approached through a long avenue of centuries, and that present art has been reached through a long course of modification; that we cannot understand the productions of this moment but through a knowledge of works which have preceded them; and that the true portal to present art is a knowledge of the masterpieces of former times. We live in this age; we sympathize with this age; and there must be peculiar circumstances in the present

time which influence its productions. I would by no means urge a wilful disregard of the work which is going on round us; but for more immediate and more continual study, it is necessary that we become familiar with the works of an earlier period before we give large attention to those of our own day, which have not yet passed that remarkable ordeal, the ordeal of time, the test of the real amount of excellence an art production possesses.

It is desirable for those in the pupil period of artistic career to be led by very careful steps to the study of contemporaneous work, and to have the foundations of their art knowledge laid in the careful study of the masterpieces of former times. Even this very idea applies to execution, though not in so obvious a manner as to composition. An illustration may be drawn from the practice of bending a time in the performance of a movement. In past ages, music, I apprehend, was played with such rigid exactitude of measure, that the metronome might have beaten through an entire movement, and the time would never have been varied. More latitude is employed at the present moment; but there is a tendency nowadays to vary the time to a greater extent than is either good for the effect of the music, or for the undeveloped taste of the player or singer. The highest excellence that a long piece of musical construction can have is that all the phrases in the piece fit one to the rest, and that the same degree of quickness apply to all the several ideas which are grouped into one composition, thus establishing unity among them; and if in playing, one phrase be made slower and another phrase be made quicker, this unity of thought is disturbed, and the excellence of the composition to a great extent disguised.

Now a high refinement of performance may be when the mature player or singer feels that such an occasional bending of the movement is applicable to the idea, then for him to make very, very slight modification in the uniformity of the quickness, but this can only be done with good effect by a fully experienced artist. It can scarcely be taught. It loses the charm of spontaneity, and becomes a stiffness a formality, an affectation, when done at second hand, when calculated, when otherwise than the result of impulse from self-conviction; and thus it will, I am sure, be obvious to every careful thinker that the first duty of a student is to learn to play a piece thoroughly in time, and when the studentship shall be over then to exercise the licence of bending the time according to the feeling of the player.

This bears on another subject, and that is the imperfection of our musical alphabet. There are many things in music which cannot be written. We may put down notes, and general directions that they may be played loud or soft; we may put down directions of tempo at the head of a piece; but when every note is played precisely, when every variation of tone is precisely fulfilled, and when the piece is played at the exact degree of rapidity which the metronome mark indicates—when all this is done, the performance wants life unless the quickening spirit of the player is imparted to it. We have now abundant example in street practice of the great perfection to which musical performances may be brought. Our ambition must be loftier than to acquire mere finger facility, when we listen to the perfect execution on barrel piano-fortes of passages which would be totally impossible to the most highly practiced hand; and I think that we should find in this a check to our ambition, if that ambition aimed no higher than to accomplish the exact notal interpretation of a movement. Then it becomes our duty to look to unwritten signification or statements of the artist's thoughts. We may probe the music itself for the expression at which the composer has aimed; and as this is a mystery of the most delicate, the most subtle, the most beautiful nature, it is in this that we are particularly to consult our more experienced teachers, and watch the example of the most accomplished performers, so as to gather the habit of seeking for that inner meaning which can not be committed to paper. "Who seeks will truly find." You will not seek in vain. You believe there is a beauty behind all the written notes and signs, and this it is your duty to fathom and reveal. Take the music into your own hearts, and you will find in due time the meaning blossom from it in a manner that makes you, in a secondary sense, able to create again the composer's intention.

JOSEFFY SPECULATING IN STOCKS.

WHILE Joseffy and his troupe were en route for San Francisco, on reaching Omaha on a Sunday, there was a lay-over for several hours, and Joseffy and a few others went out for a stroll about the city. Naturally enough they became thirsty and sought for beer, but the saloons were all closed, nor even were the back doors open. After wandering about for some time Joseffy's eye was caught by a sign upon which was inscribed in large letters: "Stadt Theater." Turning to his companions he exclaimed: "Where there's a Stadt theater there must be Germans, and where there are Germans there must be beer, follow me," and approaching the door, entered the vestibule of the theater. There was a bar on one side, with a bartender behind it, and a number of parties kind of lounging around. "Beer," said Joseffy comprehensively waving his hand to signify the number of glasses required.

"We don't sell beer on Sundays," was the reply.

"But," said the artist, expostulating, "I see these other gentlemen are supplied."

"That's all right replied the man behind the bar, "they are members."

"Members of what?" cried Joseffy's entire party.

"Of the club," was imperturbably answered. Happening to glance round, one of the party at this juncture recognized an old Chicago friend among the drinkers, and hailed him; a general introduction followed, and Joseffy and his friends were conducted to a room where, after a few trifling ceremonials had been gone through, they were declared duly elected honorary members of the club, and their names were enrolled on its list of membership. Our troubles are all over now, they thought, and, returning to the main room, again repeated the request for beer.

"Nein," said the stolid bar-man, "you must be stockholders."

"Well," Joseffy asked, evidently fancying that the stockholder business meant treating the crowd, "how many shares have we got to purchase?"

"Five," was the reply, as the barman handed him five tickets, each one of which entitled the bearer to a glass of beer, and which was one for each member of the party.

"Only a quarter?" interrogated Joseffy.

"Only a quarter," replied mine host, for the first time breaking out into a broad grin. How many quarters, or rather shares, in the stocks of the Stadt's beer bank were subsequently owned by the artist and his companions deponent sayeth not, only it is stated on the authority of Manager Wolfsohn that both the artist and his companions slept soundly and until late the following morning.

WHAT does this, from the Boston Times, anent the editor of the Folio mean? "A spoonful of Cochituate water will now spoil the taste of a fellow's whisky.—Earl Marble. That is considerable water for you."

MOZART began his professional career when he was 12; Weber and Carafa, when they were 14; Galuppi and Zingarelli brought out their first operas when 16; Generali, Pacini, Petrella, Lauro Rossi, and Canogni, theirs at 17; Giuseppe Mosca, Rossini, Luigi Ricci, and Francesco Schira, at 18; F. Campana, Michael Costa, and F. Mabellini, at 19; Boieldieu, Handel, Méhul, Cherubini, Solieri, Vincenzo Fioravanti, E. Usiglio, and Donizetti, at 20; Scarlatti, Paer, Mazzucato, Valentino Fioravanti, Raimondi, Meyerbeer, and Ponchielli, at 21. Paisiello, Luigi Mosca, Spontini, Conti, Bellini, De Giosa, Gomes, and Pedrotti, followed suit at 22; Jomelli, Sarti, Cimarosa, Morlacchi, Pavesi, Coppola, Traetto, Jacopo Foroni, and R. Wagner, at 23; Pergolesi, Sacchini, Grétri, Hérold, Vaccaj, and Marchetti, at 24; Mercadante, Portogallo, Leo, Coccia, and Bottesini were 25 when they produced their first dramatic works; Piccini, Adam, F. Ricci, Boito, Peri, Thomas, and Verdi, 26; Flotow was 27; Gluck and Halévy, 28; Nicolai was 29; Monsigny, De Ferrari, Apolloni, and Auber were 30; Mayr was 31; Nini and Glinka were 32; Gounod was 33; Lulli, 39; Félicien David, 41; Pissuti, 44; Tritto and Goldmark were 45; and Rameau was 50.

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription is renewed promptly.

OUR readers will hereafter find "Comical Chords" in the back part of the REVIEW. We have thought it best to devote our first page to more important matters, but our readers will see that the same care in preparation that has made our comical columns so popular when they occupied the first page of our paper, still continues to be exercised.

WE wish here to gratefully acknowledge the many letters of congratulation and commendation which our friends have sent us since the recent enlargement of our paper. We had thought of publishing a few of them, but, among so many, we know not which to select. Besides: "A good wine needs no bush."

THE intrinsically poetical character of music is seen in nothing better than in the strange power which it has of idealizing and spiritualizing, indifferent or even stupid words. As literature, most opera libretti are beneath criticism; but the man who could not be paid to listen to the reading of the stuff for five minutes, will pay a big price to hear it sung for three hours.

IN publishing the somewhat satirical article entitled, "Dr. Donnerschlag," which appears in another column, we would not be understood as casting any reflections upon the artistic ability of the gentleman, who is evidently represented by the Doctor. In fact, we know that he has no warmer admirer, as a pianist, than the author of the article in question, and that all the latter has meant to satirize is the unwise and undignified puffery of which he has been made the probably innocent victim.

MUSIC has at least two great advantages over painting, as a means of conveying feeling. The first and most important of these is that it is itself the natural expression of feeling, the language of one soul to another, while painting can only present to the eye objects calculated to arouse feeling through the influence of the intellect; the second is that painting can at best give the history of only one single moment, while music can, so to speak, rehearse the successive stages of a sentiment from its inception to its final development. In this respect, as well as in its rhythmical flow and regular forms, music assimilates to poetry.

NOW many musicians have again and again repeated that "Music is the universal art," and yet have treated it as if it were for the favored few only? To sneer at the lack of musical culture among the masses is a poor way to assist in advancing its interests. If music be for everybody, then those whom nature or circumstances have endowed with more appreciation or knowledge of its beauties, should endeavor to help their less favored brethren to rise to their own level, and in this as in everything else (we have said it before and we may have occasion to repeat it again), education must necessarily be gradual.

MUSIC IN ITS COMMERCIAL ASPECT.

IT is doubtless true that a profession is more than a trade, more than a means of obtaining a livelihood, and that he who makes the earning of bread and butter its only or even its chief end, shows himself unworthy of being one of its members; but it is none the less true that the bread and butter question is one which "will not down," but, more persistent than Banquo's ghost, appears to not a few three times a day, on an average, Sundays included. It is, therefore, both natural and right that the youth who feel they have taste and natural aptitude for music, and who would gladly adopt it as a profession, should, before deciding, ask whether they can expect from it an adequate support.

It may be at least doubted whether, in the majority of cases, professional musicians are the best advisers in such matters. Every man feels his own toothache much more keenly than that of his neighbor, and in the same way the members of any profession or trade are much better acquainted with its inconveniences and drawbacks than with those of any other. The business man complains of the "eternal grind" of mercantile pursuits, and envies the life of the doctor or lawyer, who in turn complain of the humdrum of their respective professions and envy him and each other a supposed immunity from the worries, vexations, and hardships of life. Musicians are no exception to the rule; they, too, not unfrequently complain of their profession, bewail especially its unremunerative character and point with envy to the success obtained by others in other walks of life—jumping at the conclusion that, had that been their course, such also would have been their success. Of course, in making such comparisons, not the least of the probable sources of error is the proneness of men generally, and musicians particularly, to overrate their own attainments and deserts and to measure their success by that of men in other professions, who are their superiors in ability, knowledge and energy.

It is safe to admit that the profession of music does not usually bring great wealth to its members, but that is true of all professions. Large fortunes are seldom attained save through mercantile pursuits, and as to those, reliable statistics show that, in this country, more than ninety per cent of the men who go into business eventually fail; nor is the average much less in Europe, where somewhat more conservative methods of transacting business prevail. Not a very encouraging outlook, surely!

For the man of moderate wishes, for him to whom intellectual and social enjoyments are more than the pleasure of heaping up money, a professional life offers a safer, more agreeable and, upon the whole, more independent, if not more honorable, method of obtaining a reasonable competency, and in this view, the opportunities presented by the profession of music are at least equal to those which may be found in any other. It is a common complaint now-a-days that the professions are over-crowded, and the complaint is far from groundless as regards law and medicine, but a moment's thought will convince any one that in this respect the musical profession is hardly to be classed in the same category.

We have been so situated, for some years past, as to have unusually good opportunities to compare the remunerativeness of the different professions, including that of music, and we have made it our business to use these opportunities for our own information, and while we cannot claim absolute accuracy for our conclusions, nor, for obvious reasons, give the names of the individuals whose incomes we have compared, we think our facts sufficiently exact to warrant our saying that the profession of music is at least as lucrative as any other. Doubtless there are able and deserving musicians who hardly manage to eke out a bare subsistence, but such instances are still more common in the other professions. Upon the other

hand every town of any size contains a score or more of half-baked amateurs, who make a very good living as teachers or "professors" of music, although in any other profession they would be starved out in less than six months.

While the success of these humbugs shows, in part, a lack of musical knowledge in those who employ them, it also shows a demand for teachers of music and a want of truly competent instructors. The demand for able teachers is on the increase; it increases in a ratio larger than the supply, and those who may be classed as such need be in no fear of failing to obtain permanent and paying employment. There has also been of late an increased demand for good players of all orchestral instruments, and we predict a still greater call for them during the next few years.

Everything considered, therefore, it is our fixed, and we believe well-founded, opinion that no young person of correct habits, musical tastes and fair natural ability need hesitate to spend the time, labor and money necessary for a thorough preparation to enter the profession of music, through fear of its not afterwards affording him the means of earning an honorable subsistence. Upon the other hand, they should bear in mind that it is thorough musicians who are now wanted, for the hand of progress has already written upon the walls of our social edifice the sentence of death of shallow musical pretenders.

LAZINESS naturally drifts into fatalism, and indolence often calls itself trust in Providence; but, as the adage has it: "God helps those who help themselves," and, as a rule, those succeed who make their own success. The votaries of music, as a class, are altogether too much inclined to look upon the government or some modern Mæcenas as the special providence of the tone-art, and to fondly expect from those quarters an assistance which never comes. It frequently does not seem to strike them at all that a more manly, more successful and therefore wiser course would be to actively set to work in a practical way to bring about the results which they desire. A notable exception to the rule, and one which deserves to be followed as an example, is the successful raising, in a manly, honorable way, by Prof. Waldauer and Mr. Dabney Carr of not far from eight thousand dollars to pay for a series of first-class orchestral concerts, and the very successful inauguration of the first of the series, noted in another column, and this in as unpromising a field as St. Louis is generally considered to be. What they have accomplished here, others can accomplish elsewhere. Let us hear from our sister cities, and let the good work go on!

A FAIR correspondent desires us to answer, "at length," in our "very excellent REVIEW," the following question: "Is not the playing of dance music open to the same objections, moral and religious, as dancing itself?" The question is one which hardly comes within the province of a musical publication, and if it did, the editor of the REVIEW never having been able to get over the impression that the amusement in question was but a foolish relic of barbarism and, for that reason, never having danced, he is hardly a competent judge of the moral or immoral tendencies of dancing. Our sentiment upon the subject is simply that of the Shah of Persia, who, when a ball was given in his honor by the Court of St. James, upon being asked what he thought of the dancing, replied: "It is rather pretty—but why don't you get your servants to do it?"

So far as we understand the subject, however, the arguments advanced against the morality of dancing are based upon considerations which have nothing whatever to do with the music of the dance, and would remain in full force if music were banished from the ball-room. Evidently there can be no moral

quality, good or bad, in a particular rhythm, which is all that distinguishes a dance-tune from any other, but if dancing be immoral, we can see that certain dance-tunes might, through the association of ideas, partake of the same character. To the many thousands who have heard only sacred words sung to the tune commonly called "Greenville," it is doubtless a very good church tune, but those who know that it was originally and is still in France, whence it was imported, the air of a Bacchanalian song ("En avant Fan-Fan," etc.), may have of it a somewhat different opinion. The association of ideas has more to do with our appreciation of music, and with its effects upon us, than most of us think. Our answer, then, in brief, would be this: If the associations of any musical composition are bad morally, it also is morally objectionable, whether it be a dance tune or an opera aria, but every one must judge for himself what trains of ideas are awakened by particular strains of music.

UNQUALIFIED blame and fulsome praise are almost always indications of shallowness on the part of the critic who indulges in them. It is seldom, indeed, that a production or a performance which deserves any notice is entirely bad, and it is still more seldom that a work or its rendition is even approximately faultless. To separate the good from the bad, however, demands discrimination, and discrimination implies knowledge and thought, while wholesale denunciation or praise demand nothing but a few adjectives. It is to be regretted that our people do not recognize that fact, but go on taking their opinions of art-matters in general and of music in particular from the ready epithet-slingers who occupy the position of "art-critics" on too many of our leading journals.

ALMOST every day, letters are received at the REVIEW office from subscribers who claim the two books offered as premiums in another column in addition to the premiums they have already received. This is a construction of our announcement, which its language does not warrant. Subscribers to the REVIEW receive one premium, either the books mentioned under the premium offer or selections from the extensive premium catalogue, which the publishers send on application. All the former premiums have been withdrawn, and only those now advertised will be furnished. We hope that we have now made ourselves understood.

NOTICES AND REVIEWS OF NEW PUBLICATIONS.

BETHLEHEM SONGS. A collection of Christmas carols, By modern authors; Cincinnati: Geo. D. Newhall & Co. This collection of fifteen carols, neatly gotten up, is sold for fifteen cents, or practically at one cent per piece. It is the best collection of the same size we have seen, and it ought to find a wide circulation at this season. The music is easy and melodious, and the words are above the average.

BERCEUSE (Cradle Song). By Anton Strelezki. St. Louis: Kunkel Bros. This composition reminds one of Chopin, and yet is absolutely original. It is rather easier than Chopin's compositions of the same nature. It is a gem in its way, and shows Strelezki a true musician. This publication will be welcomed by those who love pure music. The edition is elegant.

VALSE-CAPRICE (Grand Morceau de Concert). By Anton Strelezki. St. Louis: Kunkel Bros. The character of this composition is so different from that which we have just noticed that one would hardly suppose it emanated from the same pen. Where the former was all feeling and quiet beauty this is all dash and fire. It is easy to understand how the composer has carried away his Southern audiences with this brilliant production, but it is not as easy to comprehend how one who claims Russia as his home should have been able to compose a work which has so much of the topical about it. This composition is dedicated to Mme. Therese Carreno, whose impassioned style of playing it well suits.

DR. DONNERSCHLAG.

ANNOUNCEMENT EXTRAORDINARY.
[From proof-slips of the Boston Times.]

COL. MAPLESUGAR has the honor to announce to the dumbfounded American public, that, after generations of negotiations, and the expense of millions of dollars, through the combined influence of all the crowned heads of Europe, Asia and Africa, he has succeeded in engaging for a series of piano rohashals, the Only Great, among the greatest of all that ever were, in fact, the only Dr. Gustavus Donnerschlag, who will arrive by the Great Eastern on Christmas eve. A committee of twelve of the greatest living musicians was appointed by the crowned heads of Europe (crowned only in this only great man's absence, as during his presence all crowns were placed at his feet), to make comparisons between him and other great pianists, and it was found that, by actual count, he was 11,000 times greater than any pianist that ever was in existence, and 11,252 times greater than any that could possibly be born in the next two centuries. Liszt once played grandly, surpassing everything that had been heard before him, but when Gustavus came upon the scene in his ninth year, Liszt said: "Gentlemen, I touch the piano no more!" Dr. Hans von Bulow is great, but Dr. Gustavus Donnerschlag has a ten-fold Bulow in each one of his fingers. Nilsson, when she heard him play "Way down upon the Swanee River," is reported to have said: "I can not dare to sing any more; this man coaxes sounds from the piano, such that no human voice can approach them in beauty." Poor lamented Wieniawski, the great violinist, when he heard Dr. Gustavus Donnerschlag play one of his violin compositions on the piano, went home and died; his last words were: "I thought the violin was the only true instrument, the only one that would produce aesthetic music, in fact, as is often said, the 'mother of all instruments,' but Dr. Gustavus Donnerschlag has superseded it; he has resurrected the grand mother (of course meaning the grand piano), and I can live no longer." Thomas's orchestra has been engaged to accompany Dr. Gustavus, but it will be like a Jew's harp accompanying a thousand nightingales, like a mosquito trying to be heard in a tornado. All the great piano manufacturers of the country have been engaged to make a piano conjunctly, that this Cyclop of virtuosity will condescend to lower his fingers upon.

Dr. Donnerschlag is on terms of intimacy with all the crowned heads of Europe. Queen Victoria said he was the only man who could console her for the loss of her lamented consort, and offered to have Parliament pass a special law relieving him of any incumbrances, but he replied that he was wedded to art, and Victoria remains a widow.

The doctor came near being mobbed by the communistic cooks of Paris because the laurels which he was daily getting had made laurel leaves extremely scarce, and the cooks could no longer season their ragouts in the approved French style. In India whole forests of palm-trees were stripped of their leaves, which were presented to the only living exponent of music and embodiment of musical genius.

In this country, a shrine will be raised in which the rich only will be allowed to do homage to Dr. Gustavus D. upon the day of his arrival. Seats for the concerts will not be sold, as they are beyond all price. The hall will be illuminated with electric lights, and to the piano will be attached telephones, communicating the master's inspirations to all parts of the inhabited globe. No one will be admitted except those who have passes. For further particulars see small bills.

HUNTING FOR A WORD.

AN anecdote of Moore, the Irish poet, shows how much pains a writer who does good work will take to put the right word in the right place. Moore was on a visit to a friend in France and while there wrote a short song.

One day, while the guest was engaged in his literary work, the two took a stroll into an adjacent wood, and the host soon perceived that his companion was given up to his own thoughts; he was silent and abstracted, noticing neither his friend and entertainer nor the surrounding beauties of the landscape. By-and-by he began to gnaw the finger-tips of his glove, pulling and twitching spasmodically, and when this had gone on for a long time, his friend ventured to ask him what was the trouble.

"I'll tell you," said Moore. "I have left at home, upon my table, a poem in which there is a word I do not like. The line is perfect save that one word, and the word is perfect save its inflection. Thus it is—" and he repeated the line and asked his friend if he could help him.

It was a delicate point. The friend saw the need, saw where and how the present word jarred just the slightest bit upon the exquisite harmony of the cadence; but he could not supply the want. The twain cudgelled their brains until they reached the house on their return, but without avail. The rest of the day was spent as usual, as was the evening, except that ever and anon Moore would sink into silent fits in pursuit of the absent word. And so came on the night, and the poet went to bed in a deep study.

The following morning was bright and beautiful, and Moore came down from his chamber with a bounding step, holding a scrap of paper in his hand, a glorious light illumining his genial

countenance. The word had come to him! He had awakened during the night, the kind genius of inspiration had visited his pillow, he had gotten up and torn a scrap from his note book, and at the window, by the light of the moon, had made the thought secure.

"There," he said, when he had incorporated it into the text, "there it is; only a simple, single word, a word as common as a, b, c, and it cost me twelve hours of unflagging labor to find it and put it where it is. Who could believe it?"

ANSWERS TO CORRESPONDENTS.

ANNIE N., Boston: We quite agree with you that the English of the translation of Richter's Harmony you speak of is abominable, and often almost unintelligible. Rather than spend time and labor in translating the translation, we would advise that you take up Goldbeck's Harmony, the latest and decidedly the best text-book upon that subject. Thanks for your words of appreciation of our efforts.

J. B. C., Alton, Ill.: The invention of the piano is claimed by the Italians for Bartolomeo Cristofori, by the French for M. Marius, and by the Germans for Gottlieb Schröder. Cristofori's claim seems to be the best founded.

R. B., Toledo: By all means follow the directions of your teacher, if he be competent—if not, change him for another. No teacher who has capacity and self-respect will allow his pupil to dictate the course which he will pursue—and permit us to add: no pupil who desires to progress will attempt such dictation.

K. R., Cincinnati: Not having been at the Worcester Festival, we can not say, of our own knowledge, whether Mme. Rivé-King deserved all the praise bestowed upon her by our correspondent. We know him, however, to be a competent judge, and we also know that Mme. King is a great pianist, and we believe his commendations were well-earned. In support of that opinion we add the following press comments upon her playing on that occasion.

"THE concerto of Saint Saens was the most thoroughly interesting number of the programme. The works of this great French composer have a peculiar fascination, and the bright, sparkling character of this concerto, made it especially pleasing. Mme. Rivé-King's playing was characterized by a clear, vigorous touch, admirable phrasing, and a fine conception of the composer's thought. Her brilliant handling of the piano inspired the orchestra to their best work."—Worcester Daily Gazette.

"THE piano concerto was one of the greatest and most finished performances ever heard here. Mme. Rivé-King, who performed this difficult composition, will be wanted here again. Her clean, crisp touch was remarkable, and her whole performance elicited richly merited applause, for which she bowed her acknowledgments. The Steinway grand was manipulated by skillful fingers, and rang forth in tones of great beauty and power."—Worcester Daily Spy.

"MME. RIVÉ-KING gave the most important work, by all odds, of any of the soloists at the Worcester festival this week, the second concerto of Saint Saens. This great concerto is a work worthy of such an artist as Mme. Rivé-King, and the programme of a musical festival. That Mme. King's performance of it was masterly and artistic, goes without saying."—Boston Home Journal.

"ANTONIS," Louisville: Joseffy is a Hungarian Israelite, his native place being (don't break your jaws) Mirkolcz. He is now in his thirtieth year. His musical education was obtained in Germany, and mostly at Leipzig under Moscheles and Tausig.

ADVISED TO HEDGE.

TWO friends were discussing the merits of their acquaintances. One said: "Talk about mean men, now there's old Strassberger; he's the hardest, driest, meanest old Shylock that ever lived. That man! why!" And there he stopped, as if words couldn't do justice to the subject.

"You're mistaken," said his friend; "he's not so bad; even the devil is not so black as he is painted. Now, I'll bet you \$10 I can borrow \$50 of him before night!"

"Done!" and the money was put up. On posted the sanguine book-maker to his intended victim.

"Strassberger, my boy, how are you?" and he slapped him on the back of a faded coat.

"Vell, I vas all r-i-g-h-t. Vot's de matter mit you?"

"Look here, old fellow, I made a little bet about you just now—ha! ha! It's a capital joke."

"Um!" said Strassberger. "Vell?"

"Yes, I just bet \$10 with Smithy that I could borrow \$50 of you to-day."

"Feefty tollar!"

"Yes, that was the amount."

"Und you bet ten?"

"That's what I put up."

"Vell, now look here, my friend (in a low whisper), you go straight away and hedge."



CORRESPONDENCE.

BERLIN.

BERLIN, Nov. 10, 1881.

EDITOR KUNKEL'S MUSICAL REVIEW:—It is not easy to tell why the German people in their fatherland support so much and so good music, while in America they seem willing, as a class, to do without any or take very poor. Perhaps one reason is that here good concerts can be heard so cheap. But even then some blame must attach to themselves, for if the Germans who play orchestral instruments were willing to accept in America the price for playing that they would receive here, it would be possible to give cheaper good concerts, from which Germans and Americans alike would not be detained by the cost. Think of going to a really fine symphony concert for nine cents! Yet that can be done here every Wednesday evening, the orchestra being the Berlin Symphony Society, about fifty men strong, under the direction of Gustav Janke. Within two months they have given the first, second, third, fifth, seventh, and eighth of Beethoven's symphonies, and the first three movements of the ninth, besides two symphonies of Schumann, two of Schubert, two of Raff, one of Hoffmann, and Mozart's clarinet quintette. They often give two symphonies at one concert, beside overtures and other orchestral works. Four tickets are sold for 1 mark 50 pfennig, which is about thirty-six cents, making a single concert cost nine cents. Then what would St. Louis think of having, not two or three weeks altogether of opera of all sorts, but only six weeks in the whole year without opera? Yet in Berlin they do not even have that time without, for although the royal opera house is closed for six weeks, other theatres give opera all through the summer.

I see that the REVIEW takes particular interest in church music, and I wish you would take especial pains to impress upon your readers some points in which church music in America can be very easily and decidedly improved. They have unequaled congregational singing in Germany in some respects. It is not above criticism, but the plan of singing the melody in unison can not be too much lauded for congregational music. It is very distressing to a musician in a church congregation to hear a single voice just behind him piping out an *alto*, while the rest of his immediate neighbors keep silence, and the melody comes from the *soprano* in the choir. For good part singing the parts must be balanced and consolidated. For good congregational singing the people must all sing the air, which in a church tune never runs out of the compass of any voice. That is the way they do here, and in addition they *all* sing, and in a full church the effect is grand, even if they do drag. But they have good choirs too. I doubt if there is a choir in the world better than that of the court church here, consisting of about ninety men and boys. They sing without accompaniment and without receiving the key note audibly to the congregation. They take the pitch from a tuning fork in the stillest possible manner, and at the conductor's beat, come in like a perfect instrument.

The Bilsse orchestra is playing to from 2,000 to 3,000 people every night now, giving symphony concerts twice a week. These are the "Thomas concerts" of Germany, and the balance of the instruments, smoothness of tone, and excellence of the individual artists, are better even than in the Thomas orchestra. Franz Rummel, of New York, gave a concert here October 17th.

Yours truly,

E. R. A.

LOUISVILLE.

EDITOR KUNKEL'S MUSICAL REVIEW:—The first hall concert of the Louisville Amateur Orchestra took place at Masonic Temple on November 15. It was a decided success. Its members comprise ladies as well as gentlemen, and the ages of the performers range from eight to eighty. Yet, under the direction of Professor Schüler they played with a perfection which would not have been a discredit to professional performers. The young lady violinists of the orchestra (five in number) played with a dash and vigor, which urged their male companions to do their best. The following was the programme, which it will be noticed, was well calculated to suit the various tastes of the audience:

Calico March—Wiegand. Overture: To Norma—Bellini. Song—"Tyrant, soon I'll burst thy chains," Mrs. J. Moss Terry—Rossini. Swedish Wedding March—Söderman. Träumerei—Schumann. Selections from Olivette—Audran. Piano Solo—"Soirée de Vienne," Miss Susie Chenoweth—Liszt. Adagio Non-Troppe, from 7th Symphony—Haydn. Song—"Capoletti e Montecchi," Mrs. J. Moss Terry—Bellini. Charming Waltz—Waldteufel.

Mr. D. P. Faulds, the popular and veteran music dealer, is the president of the society, and to him it owes not a little of its success. He did the honors on this occasion in escorting the soloists Mrs. J. Moss Terry and Miss Susie Chenoweth on and off the stage. Both of these ladies acquitted themselves very creditably and were deservedly applauded.

Mr. Ernest Knabe and your Mr. Charles Kunkel honored the concert by their presence. They occupied a private box in company with Mr. Faulds, whose guests they were. They did the performers no little honor in heartily applauding their endeavors.

CORN-CRACKER.

FITNESS OF MUSIC.

A SAFE standard for taste is the fitness of a work to the occasion or purpose for which it is designed. It would be in as bad taste to employ some scholastic devices in the composition of dance music as to appropriate the strong accentuation and square rhythm of a polka to the structure of a fugue, yet either of these pieces may have ample merit and be open to admiration if framed upon the principles and compounded of the elements proper to its kind. Every art-form may be the embodiment of beauty, and the artist shows true taste who appropriates to the form in which his work has to be cast the current of thought that is in unity with its character. There are right occasions for the lightest music, right occasions for the gravest; good taste is evinced in the choice of works that are true to the occasion, and the producer, the selector, and the listener should in this respect all exercise their tasteful function. Music suited to the ball-room is ineligible for an assembly where there is no such distraction as dancing for the hearer's interest from the music itself. A still more earnest style of composition befits an opportunity when even social courtesies divide not our attention from the works performed. When in our best exalted condition we seek in music the expression of our strongest feelings, and strive to sympathize with the artist whose aim is such expression, then the utmost greatness of thought and the utmost skill in its development are apt for the circumstances and needed for their fulfillment.

Nothing can be in worse taste than the adaptation, so called, of music to another purpose than that for which it was conceived. Adaptation, indeed! Is not perversion or desecration a better term to denote the violating of an artist's idea, whose highest worth is its truthfulness to the subject it pretends to illustrate, the violating by applying it to other uses and other ends—the sacrificing of the pure virginity of his thought by a false marriage? Instances of such bad taste, that

can not be too strongly contemned, are in the application of pieces from operas, from instrumental compositions, and, in some cases, from oratorios, to church use. Volumes might be said on the impropriety of such misapplication, but this one point is so obvious as to need no more than casual mention for it to command universal assent—namely, that wherever we hear a strain of music it is fraught with all the surroundings under which it has been elsewhere heard, and whatever the present place, the hearer's associations, and his feelings, too, will be with his prior experience. None of us, for example, who knows Handel's song, "Dove sei amato bene," from the opera *Rodelinda*, can, if he hear it with the misapplied text, "Holy, Holy," restrain his thoughts from wandering to the well-beloved one whose absence the original words deplore; none can hear the prayer from *Der Freischütz*, or the nuptial hymn from *Masaniello*, sung in church service and not see in his mind's eye the kneeling Agathe, who prays for the success of her marksman lover, or the dumb girl who peers in agony through the opening in the happy throng, to watch her betrayer giving his forfeited plight to his bride. None can hear a strain—most likely mutilated—from a Sonata by Beethoven, or a Song without Words by Mendelssohn, and not recall the personal and local incidents that have attended former hearings, and therewith the sympathies that have invested them once and will cling to them forever; and, further, none can hear the music of Elijah's supplication for rain sung to the prayer for inclination to keep the Ten Commandments, and not image to himself the multitude of thirsting Hebrews, whose false prophets had failed to obtain the withdrawal of the curse, looking with anxious amazement on the prostrate figure whose deprecation is to effect their deliverance.—*G. A. McFarren in Girls' Own Annual.*

MULLER'S painting, "Arab Shepherds," was sold recently in London for two thousand six hundred guineas. In 1842 the Royal Academy refused it a place in their exhibition.

SELLER, the tenor, who interprets *Manuel*, in Gounod's "Tribut de Zamora," in Paris, began life very humbly. He was a waiter in a wine shop, and instead of "floods of melody," he poured forth adulterated wine to white-bloused workmen.

WACHTEL.—This famous Vienna tenor was in early youth a postillion. His fine voice was noticed by a manager who rode in the chaise which Wachtel was driving. From the postillion of a public carriage he became the *Postillon de Longjumeau*. Quite a romantic, but true, story!

ONE of the earliest and rarest things that Dickens wrote recently found its way into the book market, and the prices for which it was thrice sold well illustrate the circumstances which change the value of such literary curiosities. The work was "Three Ways of Spending Sunday, by Timothy Sparks." It was originally purchased by a Manchester book-seller for 3d. He sold it afterward for £6 15s, and it has since been disposed of for £8 8s.

HIS is what it is going to come to with the give-me-taffy-and-I'll-give-you-taffy paragraphs: "Did you ever see a bun-dance?"—Bobby Brooks, author of "What does a lime kiln," in *New York Evening Paragraph*.—*Texas Siftings.*

PEOPLE who say they could live on music must be fond of note meal.

A STRONG CONQUEROR.—According to an Illinois exchange, our days of rheumatism are well nigh numbered. St. Jacobs Oil enters a rheumatic territory and conquers every subject. That's right. We believe in it.—*Milwaukee Evening Wisconsin.*

IT WAS A DREAM.

Es war ein Traum.

Words by R. E. FRANCILLON.

Music by FRED. H. COWEN.

ANDANTE.

2. Ich sah des Flüss-chens mun - dern
1. Des Bäch - leins Rie - seln ich ver-

1. I heard the ripp - ling brook - let
2. I saw the wand'r - ing stream - let

2. Lauf Zum Nord - see grau und kalt . . .
1. nahm, Im na - hen Pap - pel-wald . . .

Ich sah der Wei - den Nei - gen
Der Wei - den Flü - stern zu mir

1. sing, A - mong the pop - lar trees, . . .
2. flow Down to the cold gray sea, . . .

I heard the wil - lows whis - per -
I saw the bend - ing wil - lows

2. d'rauf—Zum Gruss für mich es galt, zum Gruss für mich es galt —
1. kam — Der A - bend - pries' es galt, der A - bend - pries' es galt —

Und wie - der
Und wie - der

1. ing Un - to the eve - ning breeze, un - to the eve - ning breeze;
2. bow, In wel - come o - ver me, in wel - come o - ver me;

A - gain I
A - gain I

2. hört' ich Vö - gel - ge - - sang, Und wie - der Schätz - chens Stim - me
1. sah ich den al - ten Platz, Und wie - der sah ich mei - nen

1. looked on the old, old place, A - gain I saw my dar - ling's
2. lis - ten'd to breeze and bird, A - gain my dar - - - ling's voice I

2. *klang;* Wir küß - ten uns bei Mond - - - - - schein gar, Wir küß - ten
1. *Schatz;* Wir wan - dern traut am Fluss so - gar, Wir wan - dern

1. face; A - gain we wan - - - - - der'd by the soft stream, A - gain we
2. heard; We kiss'd be - neath the moon's soft beam, We kiss'd be -

cres. e agitato.

2. *uns* by Mond - schein gar: Ein Traum es
1. *traut* am Fluss so - - - - - gar: Ein Traum es

rall. a tempo. pp espress.

1. wan - - - - - der'd by the stream: It was a
2. neath the moon's soft beam: It was a

rall. pp a tempo.

Ped.

2. *war,* ein Traum es war; Und wie - der hört ich der Vö - gel
1. *war,* ein Traum es war; Und wie - der sah ich den al - ten

1. dream, it was a dream; A - gain I looked on the old, old
2. dream, it was a dream; A - gain I lis - ten'd to breeze and

cres.

Ped.

2. *Sang, Und wie - der Schätz - chens Stim - me klang:*
1. *Platz, Und wie - der sah ich mei - nen Schatz:*

1. place, A - gain I saw my dar - ling's face:
2. bird, A - gain my dar - ling's voice I heard:

Ped.

2. Ein Traum es war, ein Traum es
 1. Ein Traum es war, ein Traum es

f

1. It was a dream, it was a
 2. It was a dream, it was a

2. war; Wir küss - - - ten uns bei Mond - schein gar: Ein Traum es
 1. war; Wir wan - - - dern traut am Fluss so - gar: Ein Traum es

p

1. dream; A - gain we wan - der'd by the stream: It was a
 2. dream; We kiss'd be - neath the moon's soft beam: It was a

1. & 2. war, ein Traum es war.

1^{mo}. rit. tempo.

1. & 2. dream, it was a dream.

rit. tempo. mf

1. & 2. Traum, ein Traum es war.

2^{do}. rit.

1. & 2. dream, it was a dream.

rit. f Ped.

[It was a Dream—3.]

The Image of the Rose.

Das Bild der Rose.

G. REICHARDT.

Andante con espressione.

3. In trüb um-wölk - ten Trau - - - er-
2. Und mich er - griffs mit sü - - - sem
1. In ei - nem Tha - - le fried - - - lich

1. In yond - er val - - ley calm - - - ly
2. And thus o'er - come with fond . . . e-
3. In dark and gloom - - y hours . . . of

3. stun-den, Da zeigt sich mir der Ro - se Bild, Und schnell ist Sorg' und Gram ver-schwunden, Und je - de
2. Be - ben, Be - zau - bert stand ich vor ihr da; Es floss in mei - ner Brust ein Le-ben, Wie nie auf
1. stil - le, Sah ei - ne Ro - se ich er - steh'n, Be - gabt mit ho - her Schön-heits Fül-le, Wie ich noch

1. bloom-ing, I saw a rose, its leaves un - fold, En - dow'd with sweet - er, bright - er beau-ty, Than I a-
2. mo - tion I lin - ger'd, charm'd by this sweet flow'r, From it my soul a joy re - ceiv-ing, I ne'er had
3. sad - ness, The form of that dear rose I see, Then quick - ly grief gives way to glad-ness, And care and

3. Zäh - re ist ge - stillt. Was durch ver - borg' - ner Mäch - te Wal - ten. Auf dunk-len Pfa - den Licht er-
2. Er - den mir ge - schah. Dies Won - ne - bild der Ro - - se wei - let In mei - ner treu - en, war - men
1. kei - ne je ge - seh'n. In duf - tig an - ge - schwell - tem Moo - se Er-schien der Knos - pe vol - le

1. gain can e'er be - hold; By dew - y fra - grant moss sur - round - ed, Shone forth the bud in full - est
2. felt un til that hour; Still in my in - most heart re - main-eth The cher-ished im - age of that
3. strife de - part from me. Yes, heav'n both weal and woe de - cree - ing, Con - trols our life with se - cret

3. schien, Soll Lie - be treu im Bu - sen hal - ten, Soll stets mit mir durchs Le - - ben zieh'n, Soll Lie - be
2. Brust, Und in der fern - sten Zeit ent - ei - let Mir nie des Bil - des ew' - - ge Lust, Und in der
1. Pracht, Und schö - ner als in die - ser Ro - se Hat nie der Tu - gend Bild ge - lacht, Und schö - ner

f piu moto.

1. grace; A fair - er em - blem than this rose Of ho - ly vir - tue none shall trace, A fair - er
2. rose, And ev - er in the dis - tant fut - ure Shall its dear mem - ry find re - pose, And ev - er
3. pow'r To cheer my lone - li - ness and sor - row, To guide and bless me gave this flow'r, To cheer my

piu moto.

3. treu im Bu - - - sen hal - - ten,
2. fern - - - sten Zeit ent - ei - - let
1. als in die - - - - ser Ro - - - se

Soll stets mit mir durchs Le - - - - ben
Mir nie des Bil - - - - des ew' - - - - ge
Hat nie der Tu - - - - gend Bild ge -

1. em - - - - blem than this rose Of ho - ly vir - - - - tue none shall
2. in that dis - - - - tant fut - - - - ure Shall its dear mem' - - - - ry find re -
3. lone - - - - li - ness and sor - - - - row, To guide and bless me gave this

3. zieh'n, Soll stets mit mir durchs Le - ben zieh'n.
2. Lust, Mir nie des Bil - des ew' - ge Lust.
1. lacht, Hat nie der Tu - gend Bild ge - lacht.

Lieb - li - ehes Bild,
CODA. molto espressione,

1. trace, Of ho - ly vir - tue none shall trace. Im - age most dear,
2. pose, Shall its dear mem' - ry find re - pose.
3. flow'r, To guide and bless me gave this flow'r.

Lieb - - - li - - ches Bild,

O wei-le, O wei-le bei mir !

Im - - - - age . most dear, most dear, O stay with me !

Away now Joyful Riding.

Spazieren wollt' ich reiten.

Composed by

F. KUECKEN.

2. Den Zaum den liess ich schie - sen, Und spreng-te hin zu
1. Spa - zie - ren wollt' ich rei - ten, Der Lieb - sten vor die

1. A - way now joy - ful rid - ing, With heart and hope so
2. The trees were past us fly - ing, The mount-ains seem'd to

2. ihr, Und that sie freund - lich grü - sen, Und sprach mit Wor - ten süß: Mein
1. Thür, Sie blickt nach mir von Wei - tem, Und sprach mit gro - ser Freud: Seht

1. light, My foam - ing steed now chid - ing, Then cheer - ing his quick flight, Now
2. race, My heart a - lone seem'd dy - ing, All mock'd our wear - y pace - How

poco rit. *a tempo.*

2. Schatz, mein höch - ste Zier, Was macht ihr vor der Thür? Trab, trab, trab, trab, trab, Rös - li, trab, Trab,
1. dort mein Her - zens Zier, Wie trabt er her zu mir! Trab, trab, trab, trab, trab, Rös - li, trab, Trab,

1. urge thee still more fleet! We'll have a smile most sweet. Trot, trot, trot, trot, my friend - ly steed, 'Tis
2. slow the long hours glide; The road is free and wide. Trot, trot, trot, trot a - way, a - way! We

2. trab, trab hin zu ihr, Trab, trab, trab, trab, trab, Rös - li, trab, Trab, trab, trab hin zu ihr.
1. trab, trab für und für, Trab, trab, trab, trab, trab, Rös - li, trab, Trab, trab, trab für und für.

1. love and home to meet; Trot, trot, trot, trot my friend - ly steed, 'Tis love and home to meet.
2. must more fleet - ly ride; Trot, trot, trot, trot a - way, a - way! We must more fleet - ly ride.



LESSON TO "HEATHER BELLS POLKA."

A. This short introduction must be played in a very crisp manner

B. The notes with the staccato dots over them (in the right hand) are the end of the phrase, and may be emphasized a trifle with good effect.

C. The melody of this part should be well sustained and the whole part performed in a rather bold style, but this should not be over done.

D. These four measure are a *quasi* introduction to the trio of the Polka, and require very smooth playing. Particular care must be taken that there should be no break when crossing over with the right hand.

E. The right hand passages are to be played with a loose and yielding wrist; the left hand notes, with staccato dots over them are to be performed as indicated.

F. This whole part should be played in a bold, free style.

G. From here on, the piece can be somewhat accelerated until the end, as the *finale* will suggest in itself.

JOHANN STRAUSS and his wife were enjoying a quiet walk in the park at Schonau recently. When suddenly the composer exclaimed: "My dear, I have a waltz in my head; quick, give me the inside of a letter or an envelope to write it down before I forget it." Alas! after much rummaging of pockets it was discovered that neither of them had a letter about them—not even a tradesman's account. Johann Strauss's music is considered light, but it weighs heavy as lead on his brain till he can transfer it to paper. His despair was heartrending. At last a happy thought struck Frau Strauss. She held out a snowy linen cuff, and Johann smiled. In two minutes it was MS. Then its mate shared the same fate, then Frau Strauss's collar, then not another scrap of starched linen on which to conclude the composition. His own linen was limp colored calico—no hope there. Johann became frantic. He was much worse for having been allowed to write three-quarters of the waltz. He was just on the point of dashing home like a madman when another happy thought struck Frau Strauss. She plunged her hand into a capacious pocket, fished out a purse, opened it, and displayed to his delighted gaze, a bran new hundred golden note. Hurrah! The entire finale was written on the bank note, and then Johann Strauss relapsed into his usual placidity!

SAYS Nym Crinkle: "Julia Ward Howe now knows what it is to be famous. Some blithe and bonny correspondent started the hilarious announcement that she was writing a comic opera. and, behold, there is no finite power can prevent that paragraph from multiplying and replenishing the earth. It grows, too, something like Jonah's gourd, or a hotel bill of extras. The last time I saw it, in a Kansas paper, it had got to be a burlesque, and was to be written for some eminent blonde. Talk about the power of the press—why, any enterprising youngster who takes it into his head that Ralph Waldo Emerson is to appear as a clog dancer, has more power in this country than all the potentates of Europe."

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Le Ciel D'Été (Summer Sky), (Valse Caprice).....	J. J. Vellmecke 60
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MUSIC HATH CHARMS, ETC.—One of the great manufacturing interests of Boston, is the Emerson Piano Company, whose pianos are used with high appreciation and satisfaction throughout the world. In a recent conversation with Mr. Jos. Gramer, one of the proprietors, that gentleman remarked: I have used that splendid remedy, St. Jacob's Oil, in my family, and found it so very beneficial that I will never be without it. It has cured me of a severe case of rheumatism, after other remedies had failed.—St. Louis Western Watchman.

The youngster who was sent away from the table just as the pastry came on, went sadly up stairs saying: "Good-bye, sweet tart, good-bye."

Heathier Bells Polka.

Composed by

JACOB KUNKEL.

VIVO. *dolce.* 8

A *mf* *p* B

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Giocoso. C *f* *sf* *f* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. The right hand features a series of eighth-note chords with accents. The left hand provides a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' below the bass line. Dynamics include *sf* (sforzando), *cres.* (crescendo), and *p* (piano). The system concludes with a first ending marked '1' and a second ending marked '2' with the instruction *dolce.* (dolce).

Second system of musical notation. The right hand continues with eighth-note chords, some marked with triplets. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' below the bass line.

Third system of musical notation. The right hand features eighth-note chords, some marked with triplets. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' below the bass line.

Fourth system of musical notation. The right hand continues with eighth-note chords, some marked with triplets. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' below the bass line. The system begins with a forte *f* dynamic.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and triplets, marked *Legiero.* (legiero). The left hand provides a bass line with some chords. Pedal points are indicated by 'Ped.' below the bass line. The system concludes with a final chord marked with a double bar line and a 'Ped.' instruction.

TRIO.

Scherzando.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The system begins with a treble clef and a key signature change to E-flat major (one flat). The music features a melody in the treble and a bass line in the bass. Dynamics include *p* (piano) and *f* (forte). Pedal markings (*Ped.*) and asterisks (*) are present. Fingerings (1, 2, 3) are indicated for the right hand.

Second system of musical notation. Continuation of the previous system. Dynamics include *f* (forte) and *p* (piano). Pedal markings (*Ped.*) and asterisks (*) are present. Fingerings (1, 2, 3) are indicated for the right hand.

Third system of musical notation. Continuation of the previous system. Dynamics include *f* (forte) and *p* (piano). Pedal markings (*Ped.*) and asterisks (*) are present. Fingerings (1, 2, 3) are indicated for the right hand. The system ends with the word **FINE.**

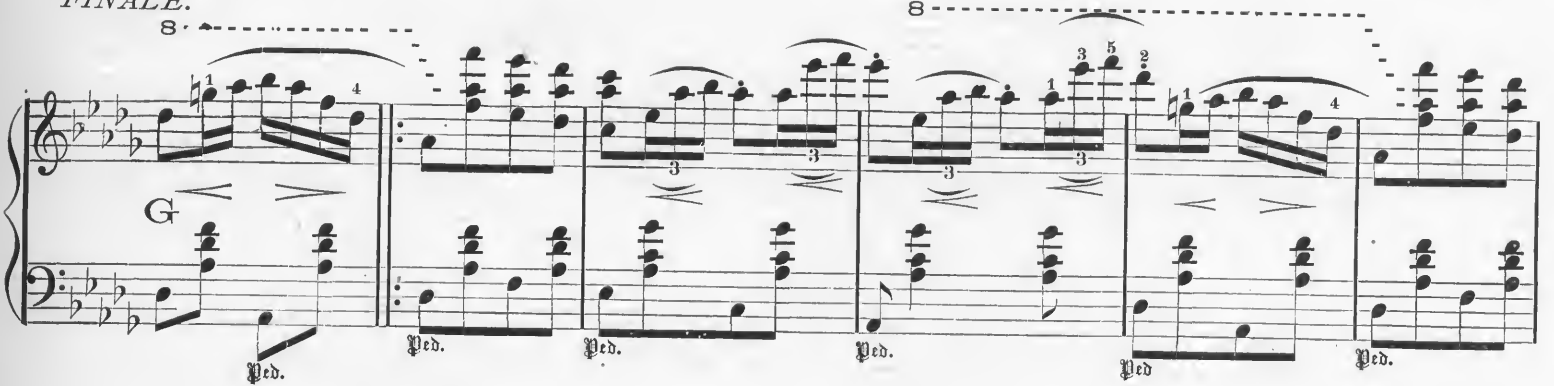
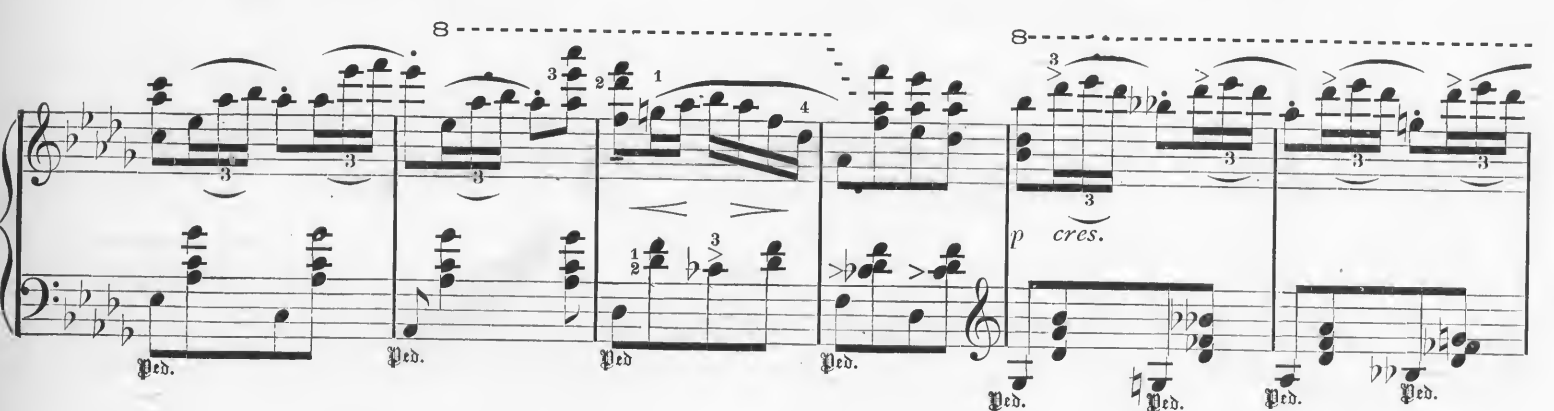
Fourth system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The system begins with a treble clef and a key signature change to E-flat major (one flat). The music features a melody in the treble and a bass line in the bass. Dynamics include *f* (forte) and *sf* (sforzando). Pedal markings (*Ped.*) and asterisks (*) are present. Fingerings (1, 2, 3, 4, 5) are indicated for the right hand.

Fifth system of musical notation. Continuation of the previous system. Dynamics include *f* (forte) and *sf* (sforzando). Pedal markings (*Ped.*) and asterisks (*) are present. Fingerings (1, 2, 3, 4, 5) are indicated for the right hand.

Repeat Trio until FINE, then play Polka from beginning to  thence to FINALE.



FINALE.



RINK WALTZ.

No. I of Sidus' Honeysuckles, a choice collection of Piano Pieces
for young performers.)

Composed by

CARL SIDUS.
OP. 85.

Tempo di Valse.

The musical score for 'Rink Waltz' is presented in five systems. Each system consists of a treble and bass staff. The first system starts with a mezzo-forte (mf) dynamic. The second system continues with mf. The third system begins with a forte (f) dynamic and includes pedal markings (Ped.) and asterisks (*) indicating specific pedaling points. The fourth system continues with f and also includes Ped. and * markings. The fifth system returns to mezzo-forte (mf). The score features various musical notations including treble and bass staves, notes, rests, slurs, and fingerings. The key signature has one sharp (F#).

3 4 2 1 2 3 2 1 3 2 1 1

FINE.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the word 'FINE.'.

mf

The second system continues the piece with a mezzo-forte (*mf*) dynamic. It features similar melodic and harmonic patterns to the first system, with slurs and fingerings indicated above the notes.

cres.

The third system begins with a crescendo (*cres.*) marking. The melodic line in the treble staff shows more complex rhythmic patterns, including slurs and fingerings. The bass staff continues with a steady accompaniment.

f

Ped. *

The fourth system is marked with a forte (*f*) dynamic and includes a pedal point instruction (*Ped.*) with an asterisk. The treble staff features a series of slurs and fingerings, while the bass staff has a consistent accompaniment.

mf

The fifth system returns to a mezzo-forte (*mf*) dynamic. It continues the melodic and harmonic development of the piece with slurs and fingerings.

cres.

Repeat from beginning until FINE.

The sixth system begins with a crescendo (*cres.*) and includes a repeat instruction: 'Repeat from beginning until FINE.' The musical notation follows the same pattern as the previous systems, leading back to the start of the piece.

THE FIRST RIDE.

Der erste Ritt.

[No. VI of SIDUS' "Honeysuckles", a choice collection of Piano Pieces
for young performers.]

Composed by

CARL SIDUS.
OP. 76.

SECONDO.

ALLEGRO.

The first system of musical notation for the piece. It consists of two staves, treble and bass, in the key of D major (two sharps) and 4/4 time. The treble staff features a series of eighth-note chords, mostly triads, with fingerings 4-2 and 4-3 indicated above. The bass staff provides a simple harmonic accompaniment with notes and rests, including fingerings 2, 3, and 1. The dynamic marking *mf* (mezzo-forte) is placed in the first measure, and *f* (forte) appears in the final measure.

The second system of musical notation. The treble staff continues with eighth-note chords, with *f* and *mf* dynamics. The bass staff continues with its accompaniment, featuring fingerings 2 and 3. The system concludes with a repeat sign in the treble staff.

The third system of musical notation. It follows the same pattern as the previous systems, with eighth-note chords in the treble and accompaniment in the bass. The dynamic *f* is present in the final measure, which ends with a double bar line and the word *FINE.*

TRIO.

The fourth system of musical notation, marking the beginning of the Trio section. The treble staff now contains eighth-note chords with fingerings 4-2, 4-1, 4-2, 4-1, 4-2, 4-1, 4-3, 4-2, and 4-1. The bass staff continues with accompaniment, including fingerings 2, 3, 2, 3, 2, 3, 3, 4, and 5. The dynamic *f* is marked in the first measure.

The fifth system of musical notation. The treble staff features chords with fingerings 5-3-1, 2, 3, 2, 3, 2, 3, 5-1, and 4-2. The bass staff continues with accompaniment, including fingerings 2, 3, 2, 3, 2, 3, 3, and 5. The system ends with a double bar line.

THE FIRST RIDE.

Der erste Ritt.

[No. VI of Sidus' "Honeysuckles", a choice collection of Piano Pieces
for young performers.]

Composed by

CARL SIDUS.
OP. 76.

ALLEGRO.

PRIMO.

The first system of musical notation for the piece. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lower staff begins with a bass clef, the same key signature, and time signature. The music is marked with a mezzo-forte (*mf*) dynamic. The system contains eight measures of music, featuring various fingerings indicated by numbers 1 through 5 above the notes. The system concludes with a repeat sign.

The second system of musical notation, continuing from the first. It also consists of two staves with the same key signature and time signature. The dynamics alternate between *f* (forte) and *mf*. The system contains eight measures of music, with fingerings indicated by numbers 1 through 5. The system concludes with a repeat sign.

The third system of musical notation, continuing from the second. It consists of two staves with the same key signature and time signature. The dynamics alternate between *mf* and *f*. The system contains eight measures of music, with fingerings indicated by numbers 1 through 5. The system concludes with a repeat sign and the word "FINE." at the end.

TRIO.

The fourth system of musical notation, marking the beginning of the Trio section. It consists of two staves with the same key signature and time signature. The music is marked with a forte (*f*) dynamic. The system contains eight measures of music, featuring more complex fingerings and some triplets, indicated by numbers 1 through 5 and the number 3 above groups of notes. The system concludes with a repeat sign.

The fifth system of musical notation, continuing the Trio section. It consists of two staves with the same key signature and time signature. The music is marked with a forte (*f*) dynamic. The system contains eight measures of music, with complex fingerings and triplets indicated by numbers 1 through 5 and the number 3. The system concludes with a repeat sign.

[The First Ride—2.]

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SECONDO.

First system of musical notation. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains six measures of music, each with a half note and a slur. Fingerings are indicated above the notes: 2, 3, 5, 4, 3/2, and 4. The lower staff is in bass clef and contains six measures of music, each with a half note and a slur. Fingerings are indicated below the notes: 2, 3, 5, 4, 3/2, and 4. A piano (*p*) dynamic marking is present in the first measure of the upper staff.

Second system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, each with a half note and a slur. Fingerings are indicated above the notes: 5, 1, 2, 3, 5, and 4. The lower staff is in bass clef and contains six measures of music, each with a half note and a slur. Fingerings are indicated below the notes: 5, 1, 2, 3, 5, and 4. A crescendo (*cres.*) marking is present in the first measure of the upper staff, and a piano (*p*) dynamic marking is present in the first measure of the lower staff.

Third system of musical notation. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains six measures of music, each with a half note and a slur. Fingerings are indicated above the notes: 4, 2, 5, 1, 4, and 2. The lower staff is in bass clef and contains six measures of music, each with a half note and a slur. Fingerings are indicated below the notes: 1, 2, 3, 2, 3, and 2. A forte (*f*) dynamic marking is present in the first measure of the upper staff.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, each with a half note and a slur. Fingerings are indicated above the notes: 4, 1, 4, 2, 4, and 1. The lower staff is in bass clef and contains six measures of music, each with a half note and a slur. Fingerings are indicated below the notes: 3, 2, 3, 3, 4, and 5. A repeat sign is present in the fourth measure of the upper staff.

Repeat from beginning until FINE.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, each with a half note and a slur. Fingerings are indicated above the notes: 3, 2, 3, 2, 5, and 4. The lower staff is in bass clef and contains six measures of music, each with a half note and a slur. Fingerings are indicated below the notes: 2, 3, 2, 3, 3, and 3. A repeat sign is present in the fourth measure of the upper staff.

PRIMO.

8

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 2, 1, 3, 4, 1, 4, 2, 3, 3, 2, 1, 3, 4, 5. Bass staff contains a supporting line with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *p* and *cres.*

8

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 3, 1, 4, 2, 3, 2, 1, 3, 4, 1, 4, 2, 3, 2, 1, 3. Bass staff contains a supporting line with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *p*.

8

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 1, 5, 3, 2, 1, 3, 2, 1, 3, 3, 2, 5, 4, 1, 3. Bass staff contains a supporting line with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 4, 3, 2, 1, 2, 4, 1, 5, 3, 2, 5, 3, 2, 1, 3. Bass staff contains a supporting line with fingerings 1, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *f*.

Repeat from beginning until FINE.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 4, 3, 2, 1, 3, 5, 4, 1, 2, 4, 5, 4, 2, 4, 2. Bass staff contains a supporting line with fingerings 1, 2, 5, 3, 1, 2, 5, 4, 2, 4, 1, 3, 2, 4. Dynamics include *f*.

OBSERVATION.—The introduction of Passing Tones, Figuration and Imitation frequently produces incomplete chords, as in various places of Ex. 295, at a, c and d. These incomplete chords are unavoidable and perfectly acceptable, as the momentary lack of harmony is not perceived by the ear.

The Chord of the Sub-Dominant

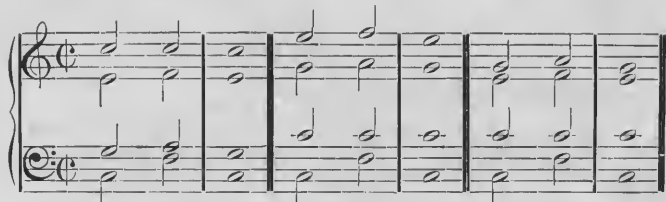
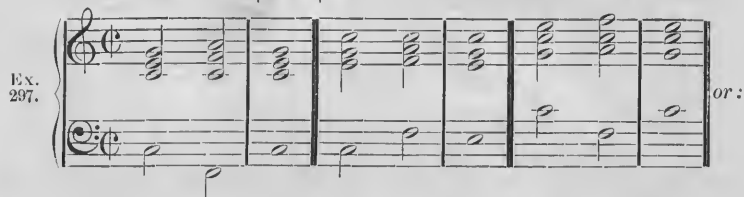
(see § 32)

in connection with the Tonic.

§ 153. This chord is related to the chord of the Tonic in the Fifth, like that of the Dominant, with the difference, that while the Dominant is situated a 5th *above*, that of the Subdominant is situated a 5th *below* the Tonic. Thus it leads into the lower series of the circle of Fifths (see Primer) containing the keys and chords with flats.

§ 154. The chords of the Tonic and Subdominant, being related in the Fifth, have one tone in common.

§ 155. The chord of the Subdominant is a chord of motion, but in a less degree compared to that of the Dominant, for it has the Tonic in common with the chord of the Tonic, and shifts but little in positions like the following ::



HARMONY.

129

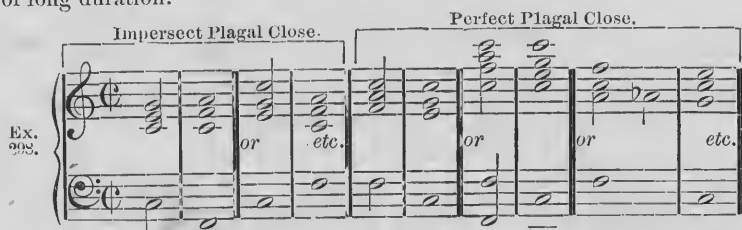
Perfect Plagal Close.

(See Authentic and Plagal.)

§ 156. A piece, or part of a piece, ending with the chord of the Subdominant and Tonic, is said to end with the Perfect Plagal Close or Cadence.

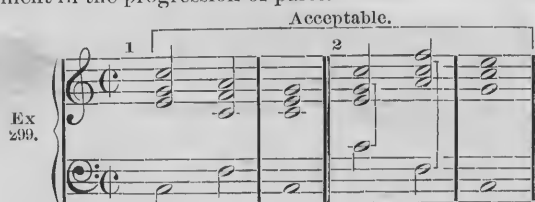
Imperfect Plagal Close.

§ 157. The Imperfect (or half) Plagal Close may occur in the middle of a piece. It consists of the chord of the Tonic followed by that of the Subdominant, with a temporary pause upon the latter, or represented by notes of long duration.



Chord of the Subdominant at distant Intervals.

§ 158. These like similar distances between other chords are only justified by the necessities of the melody, with an object of imparting to it animation or beauty. Care should therefore be taken not to depart uselessly from conjunct movement in the progression of parts.



The consecutive 5ths by contrary movement, between Bass and Alto, at Ex. 299, No. 2, are not perceptible.



The Opposite Inclinations of the Chords of the Dominant and Subdominant.

§ 159. 1. The most favorable progressions from the chord of the Dominant to that of the Tonic are those that ascend. This is caused by the *ascending* Leading tone. 2. Between the chords of the Subdominant and Tonic the most natural progressions are those which descend, caused by the *descending* Subleader. In the same manner modulation (which we are rapidly approaching), by means of the chord of the Dominant, inclines to keys with sharps, that by means of the chord of the Subdominant to keys with flats.

Dominant to Tonic.

Favorable Ascending Progressions.

Less favorable Descending Progressions.



In the ascending progressions the leading tone (b) has its natural resolution. In those that descend it is deprived of its natural resolution. The opposite takes place in the examples of Subdominant and Tonic.

Subdominant and Tonic.

Favorable Descending Progressions.

Less favorable Ascending Progressions.



OBSERVATION.—In making use of these chords the student will bear in mind their natural tendencies and favorable progressions. When these are fully understood and conquered, occasional deviations may with safety and advantage be introduced.

HARMONY.

131

Chord of the 6th of Tonic and Original Position of Subdominant.



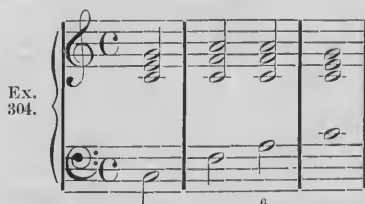
Chord of the 6th of the Subdominant

in connection with that of the Tonic and its Inversions.

In the following example the chord of the 4-6 of the Tonic is incidental between the two chords of the Subdominant, because the dissonant 4th, c, is not resolved. (See §§ 67-70.)



In the following example the 3d is doubled acceptably in the chord of the 6th of the Subdominant.

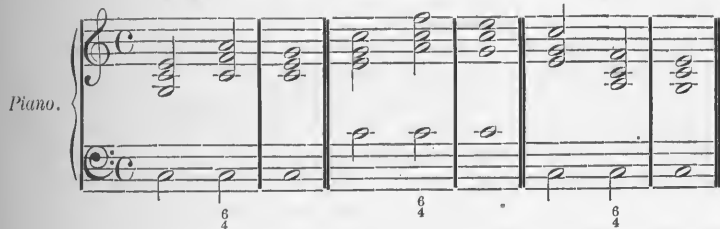


Chord of the 4-6 of the Subdominant.

§ 160. This chord is much less important and of less individual force than that of the Tonic. Its function is more that of a link chord between two chords of the Tonic.



At greater distances.



The Chords of the Dominant and Subdominant.

§ 161. These two chords are unrelated harmonially, because they have no tone in common. When following each other in their original positions they produce the very worst consecutive fifths, for then their opposite tendencies art at war with each other. The Subdominant inclines in the direction of the flatted keys (or, according to circumstances, to a lessening in the number of sharps), while the immediately following Dominant would move in the direction of the sharped keys. It requires care and skill to reconcile these apparently irreconcilable tendencies. Successions of the chords of the Subdominant and Dominant (or still worse Dominant and Subdominant) are at best hard and unbeautiful, with possibly some carefully managed exceptions. To avoid the consecutive fifths which direct movement between unrelated chords would cause, *they must always be written in contrary movement.*

Direct movement. Consecutive fifths.



HARMONY.

133

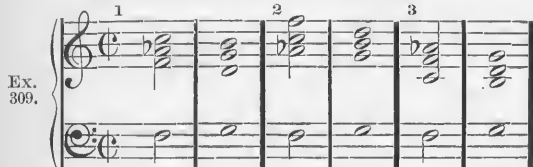
The Chords of the Subdominant and Dominant in contrary movement, to obviate consecutive fifths.



§ 162. The mildest of these series, at No. 3, may be of occasional use, the others are rather harsh, and scarcely ever quite acceptable.

NOTE.—The harsh effect of these unrelated chords is somewhat mitigated when the chord of the Subdominant is in the minor mode. (See Major and Minor.)

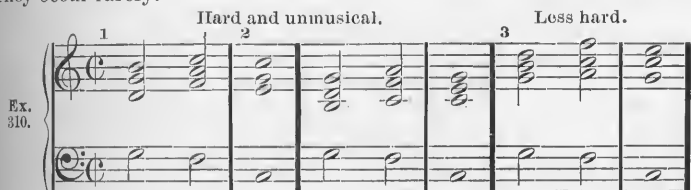
Subdominant in the Minor Mode.



§ 163. These successions are much milder, and No. 3 is quite acceptable, the sympathetic half step *a* to *g* (which draws the chords into closer *melodial* relationship) being at the upper extremity.

Chords of the Dominant and Subdominant.

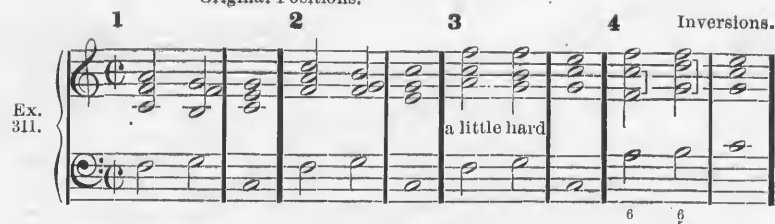
§ 164. Successions of Dominant and Subdominant are extremely harsh. They occur rarely.



The Chords of the Subdominant and Dominant 7th.

§ 165. These two chords are related to each other through the common possession of the subleading tone, and may succeed each other with good effect. In such chord series the chord of the Dominant 7th must often be incomplete.

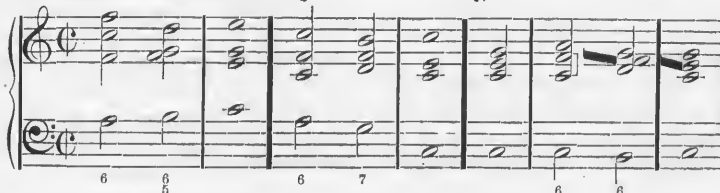
Original Positions.



The consecutive 5ths at No. 4 are sufficiently perceptible to make them inadmissible. No. 5 gives the remedy:

5 Consecutive 5ths remedied. 6

7, a.



At No. 7 the resolution of the dissonant 4th *f* is delayed by an inversion of the chord of the Dominant 7th, but finally accomplished by the tone *e*. No. 7 sounds rather better in close harmony, as follows:



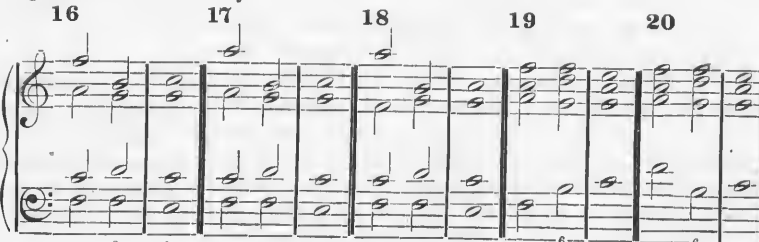
At greater distances instrumentally.



HARMONY.

135

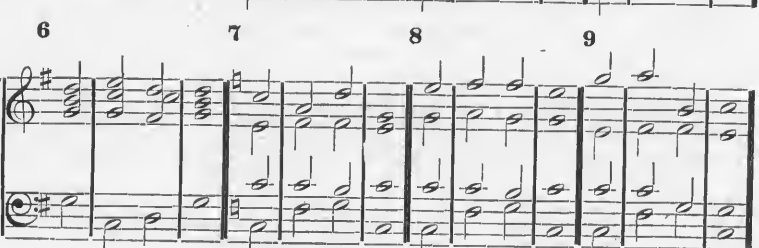
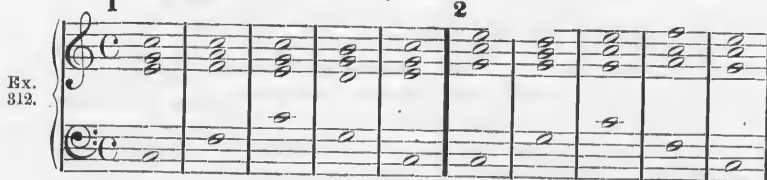
At greater distances vocally.



Unbeautiful progression in Bass. Nearly same objection.

Successions of the Chords of the Tonic, Dominant and Dominant 7th and Subdominant.

Original positions.



The student should invent a number of similar chord series.

SOUND AND LIGHT.

LET us suppose a rod, in the middle of a large, darkened room, set in vibration and connected with a contrivance for continually augmenting the speed of its vibrations. I enter the room at the moment when the rod is vibrating four times in a second. Neither eye nor ear tell me of the presence of the rod, only the hand, which feels the strokes when brought within their reach. The vibrations become more rapid, till when they reach the number of thirty-two in a second, a deep hum strikes my ear. The tone rises continually in pitch, and passes through all the intervening grades up to the highest, the shrillest note; then all sinks again into the former grave-like silence. While full of astonishment at what I have heard, I feel suddenly (by the increased velocity of the vibrating rod) an agreeable warmth, as from a fire, diffusing itself from the spot whence the sound had proceeded. Still all is dark. The vibrations increase in rapidity, and a faint red light begins to glimmer; it gradually brightens till the rod assumes a vivid red glow, then it turns to yellow, and changes through the whole range of colors up to violet, when all is again swallowed up in night. Thus nature speaks to the different senses in succession; at first, a gentle word, audible only in immediate proximity, then a louder call from an ever-increasing distance, till finally her voice is borne on the wings of light from regions of immeasurable space.

The gradation of the colors from red through yellow, green, and blue to violet, is to the eye what the gamut is to the ear, and it is therefore not without reason that we speak of the tone and harmony of color. To the physicist the words color and tone are only different modes of expression for similar and closely-allied phenomena; they express the perception of regular movements recurring in equal periods of time—in ether, producing colors; in air, musical sounds; in the former instance, by means of the organs of sight; in the latter, by the organs of hearing—movements of extreme rapidity in ether, of more moderate speed in air.

But it will be asked what becomes of those vibrations which are above and below the limits of the eye's sensibility to light and color? Do they wander about purposeless and unnoticed? By no means: forces are proved to exist in the rays of the sun, and other intensely luminous bodies, which can not be perceived by the eye. Those slower vibrations which, though they are reckoned by billions in a second, do not yet amount to four hundred and fifty billion, are made apparent to us in the sensation of heat, which is also the result of oscillatory movement—radiant heat being, like light, propagated without the aid of foreign bodies. Those vibrations, on the other hand, which have a velocity greater than that by which deep violet is produced—at which color the eye's susceptibility to light ceases—reveal themselves by their powerful chemical action; they succeed each other too rapidly for the visual nerves to be any longer conscious of the impulses, but they have the power of working chemical changes and the decomposition of various substances can be undoubtedly traced to the agency of these invisible rays.

The ear can not distinguish individual impulses when they exceed sixteen in a second; the impressions they then produce become blended together, the one following the other so instantly that the sensation in the ear is that of one continuous impulse or sound.

It is true that the cause of sound is not the same in all musical instruments; sometimes it is the vibration of strings, or elastic prongs, sometimes stretched membranes, or, again, columns of air confined in tubes which create at regular periods a condensation and rarefaction of the air; but in every case a note can only be produced by similar impulses recurring at

regular intervals, conveyed by the air to the organs of hearing.

Colors are to the eye what musical tones are to the ear. A certain number of ether impulses in a second against the retina of the eye are necessary to produce the sensation of light; if the number of these waves pass above or below a certain limit, the eye is no longer sensible of them as *light*.

The first sensation of these vibrations on the part of the eye commences at about four hundred and fifty billion impulses in a second, and the eye ceases to perceive them when they have reached double this number, or about eight hundred billion; in the first case, the impression produced is that of dark red; in the latter, of deep violet.

A string set in vibration causes a compression and rarefaction of the surrounding air; in front of it the air is pushed together and condensed; behind it the vacuum it creates is filled up by the surrounding air, which thus becomes rarefied for the moment. This periodic movement of the air is transmitted to our ears at the rate of about 1,100 feet in a second; it strikes against the tympanum, and occasions, by its further impulse on the auditory nerves and brain, the sensation we call *sound*. Air in motion, by its influence on the organs of hearing, is the cause of sound; ether in motion, by its influence on the organs of sight, is the cause of light. Without air, or some other medium whereby the vibration of bodies can be propagated to our ears, no sound is possible. As a sonorous body throws off no actual substance of sound, but only occasions a vibration of the air, so a luminous body sends out no substance of light, but only gives an impulse to the ether, and sets it in vibration.

The greater the number of vibrations in any given time, the more rapidly must the single impulses succeed each other; it may be concluded, therefore, that the different colors are only produced by the different degrees of rapidity with which the ether vibrations recur, just as the various notes in music depend upon the rapidity of the succession of vibrations of air. The vibrations which recur most slowly—amounting, however, to at least four hundred and fifty billion in a second—give the sensation of red; those recurring more rapidly produce that of yellow; and if the rapidity with which the impulses succeed each other continue to increase, the sensation becomes in succession green, blue, and violet, with which last color the human eye becomes insensible to the ether motion, which, however, is still very far from having attained its limit of rapidity.—*Schellen*.

ST. LOUIS.

IT is a long time since any musical event worthy to be specially chronicled has occurred in St. Louis. The "First Grand Orchestral Concert of the St. Louis Musical Union" which took place at the Mercantile Library Hall on November 17th, is, however, worthy of much more than a passing notice. We have always maintained that St. Louis contained ample material for a first-class orchestra, if only the musicians were paid sufficiently to enable them to attend the number of rehearsals necessary to the proper rendering of any good orchestral work. It remained for Prof. Waldauer and Mr. Dabney Carr to demonstrate the truth of our position, and to demonstrate it so thoroughly that we were ourselves astonished at the results attained. No orchestra which has yet been heard in St. Louis has ever played as well as that which obeyed Prof. Waldauer's *baton*, save the Thomas orchestra.

The orchestral numbers on the following programme were all rendered with remarkable excellence, the *tempo*, shading and phrasing approaching perfection:

PART I.—1. Overture: Tannhauser, *R. Wagner*; Grand Orchestra. 2. The Page's Aria: from the Huguenots, *Meyerbeer*;

Miss Emma Cranch. 3. Allegro and Allegretto, 7th Symphony, *Beethoven*; Grand Orchestra. 4. Romance and Rondo, E Minor Concerto, for Piano, *Chopin*; Miss Lina Anton, with orchestra accompaniment.

PART II.—5. Overture: William Tell, *Rossini*; Grand Orchestra. 6. Tenor Solo: "Farewell, if ever, fondest prayer," *Dick*; Mr. Thos. C. Doan. 7. Musical Humoresque, *E. Sherz*; Grand Orchestra. 8. Der Ungetreuen—Immer Bei Dir, *Raff*; Miss Emma Cranch. 8. Schiller March, *Meyerbeer*; Grand Orchestra.

It would be too much to expect perfection in any programme, and we confess that we were disappointed in Miss Cranch, and that, if the management knew what she was as a singer, we hardly understand why she was sent for. She sang her selections very prettily, but St. Louis has perhaps half a dozen *contralti* who could and would have sung Miss Cranch's selections at least as well as she. Miss Cranch perhaps did not appear at her best at this concert, but she struck us as a very ordinary singer.

If we may be permitted a "bull," we think that the subtraction of Mr. Doan's number from the programme would have been quite an addition to it. We have heard Mr. Doan sing badly before, but never so badly as on this occasion; he sang flat throughout, in some of the upper notes, fully half a tone below pitch.

Miss Anton's playing of Chopin's E minor concerto presented the player in what to us was a new light. Heretofore we had always missed in her performances the expression of the inner meaning of the compositions she rendered; the form was there, the soul seemed to be absent; in a word, what the French call the *feu sacré*, which makes the artist, did not seem to burn in her bosom. We were, therefore, very agreeably surprised to find in this case what we had heretofore missed. If Miss Anton has really developed as her rendering of this concerto would indicate, she will have to be elevated, or rather she has elevated herself from the plane of a good player to that of an artist, and artists worthy of the name are so rare that we sincerely hope that this was not on her part a momentary flash of genius.

To Mr. Dabney Carr, in whose hands the financial management of the enterprise has rested, a very large share of the credit of these excellent entertainments belongs; his was a hard and thankless task, he has successfully accomplished it, and we here suggest that at the close of the series of concerts, if not before, some suitable testimonial of the appreciation of his services should be tendered him by the friends of music in St. Louis.

A FOND mother leaned from a vine embowered window up on North Fifth Street, the other evening, and in tones soft as a gentle mother's love could make them, called to her beautiful boy, "Clarence! Clarence Plantagenet Jones! Wandering little honey bee, mother hears your merry prattle in among the flowers, come to your tea, my honey bird." And just then the mellow hum of the little honey bird twittered out on the gloaming, "Dog gone the dog gone luck to thunder! I was trying to make a big black ant fight a gray spider in a bottle, an' you hollered and made me mash a big green worm in my fingers. Dog gone it all!" And the mother, hiding her smiles behind a well dissembled frown, came into the garden and said, "Oh, you nasty little pig, I'll flake the hide off you with a mop stick if I ever catch you in the garden again. Wash your filthy paws now and come along to your supper if you want any." This, children, strongly illustrates the difference between poetry and blank verse.—*Hawkeye*.

MRS. TRULYRURAL has been in the city, with her daughter, to arrange for the vocal instruction of the young lady. She has not yet engaged a teacher, and is now in a terrible state of perplexity.

"The first professor said," she explained to Mr. T., on her return, "that Almira sings too much with her borax. If she keeps on, she will get digestion on the lungs. He said she ought to try the abominable breathing and practice selfdegeiry. Then the next teacher told me that she ought to sing more from her diagram and not smother her voice in the sarcophagus. Then the next he poked a looking-glass down her throat, and said that the phalanx was too small, and the typhoid bone and the polyglottis were in a bad way; and I never knew Almira had so many things down her throat, and I'm afraid to let her sing any more for fear it'll kill the poor girl."

And that was the end of "voice building" in the Trulyrural family.—*Musical Herald*.



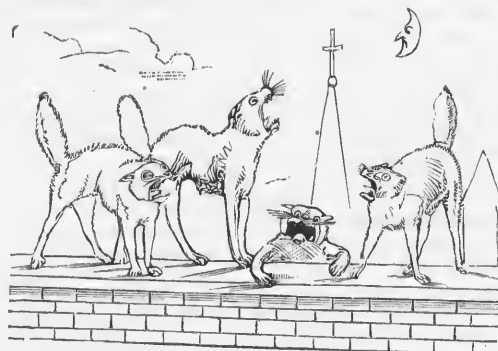
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THE French horn—A glass of absinthe.
NOTES of music are always sold by the score.
"LIGHT" opera—A dog howling at the moon.
WHEN a man has the gout his voice becomes *all toe*.
MIGHT the *timbre* of a bass voice properly be called bass-
wood?
A MAN of note—a money broker. A woman of note—a prima
donna.
KISSES sweeten a farewell. They are the cream of ta-ta, as
it were.
WHY is a chimney-sweep like a euchre player? Because he
follows soot.
A BRIDGE in the coal-fields may appropriately be called a
minerpassage.
THERE is one bone which even a hungry dog refuses to gnaw.
It is a trom-bone.
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should remember this.
ALL songs are written in "bars" and in *tones*; they are all,
therefore, bar-y-tone songs.
CROWS practice *chro-matic* scales. Hens *en-harmonic* scales
or "lays" *con egg-spressione*.
"HAVE another dozen, Bill?" said a drunken man; "let's get
up a furor in the oyster business."
THERE is an armless man in London who plays the violin
with his toes. He is probably bow-legged.
WHEN daughters are infants, mothers are anxious to keep
matches out of their reach. It's different when they grow up.
PLANT your neighbor's cats early. One underneath fruit tree
will help your erop and do your neighbor a good turn besides.
THE Mexican lady without arms, who plays the piano with
her feet, must be a fine performer. She throws her sole into
the music.

QUEEN VICTORIA'S children stand in great awe of their regal
mamma. No wonder; she is so much great awe than they.—
Transcript.

A MAN in Boston was offered a plate of macaroni soup, but
declined it, declaring they "Couldn't play off any biled pipe-
stems on him."

A YANKEE notion peddler crossing the Atlantic became sick.
It was the only time he ever became wearied of the yankin'
ocean business.

THEY have a 300-pound vocalist out in Montana whose fa-
vorite song is "Dance Me on Your Knee, My Darling!" Very
few accept the offer.

"SOMEBODY'S waiting when the Dewdrops fall," Somebody
will probably have catarrh or influenza, then. The song is not
adapted to our climate.

"TEACH your boy to think for himself!" exclaims Bob Inger-
soll. Don't you do it, bub. The minute you differ with the old
man he'll bootjack you.

AN Indiana editor says: "Coal oil rubbed on the neck and
head will cure hog cholera; we have tried it." Who can dis-
pute testimony like that?

A PARISIAN musical dictionary defines a shout to be an "un-
pleasant noise produced by overstraining the throat, for which
great singers are well paid, and small children well punished."

AN exchange asks: Why do not railway corporations take
more women into their employment? Most of them know how
to manage trains; they can handle switches very carefully;
there is less color-blindness among them than among men,
and occasionally one is to be found who can "fire up" beauti-
fully.

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A NEGRO was put on the stand as a witness, and the judge inquired if he understood the nature of an oath. "For certain, boss," said the citizen; "if I swear to a lie I must stick to him!"

A SMART old Yankee lady, being called into court as witness, grew impatient at the questions put to her, and told the judge that she would quit the stand, for he was "rally one of the most inquisitive old gentlemen she ever saw."

"HARK! I hear an angel sing," sang a young man, in an outside township school exhibition. "No, tain't," shouted an old farmer in one of the back seats, "it's only my old mule that's hitched outside!" The young man broke down and quit.

"Is this my train?" asked a traveler at the Grand Central depot of a lounge. "I don't know," was the reply; "I see it's got the name of some railroad company on the side, and expect it belongs to them. Have you lost a train anywhere?"

WHEN Jones was upbraided by Mrs. J., who said she was almost frightened to death, in the house all night alone, Jones very placidly replied: "Don't see as I'm to blame for your getting frightened. Didn't come within a mile of the house."

A GOOD deal is said of the horrors of the Chinese tom-tom. Fiddlesticks! We are ready to bet that a good healthy Maltese tom-tom would make the heathen article sink into insignificance, and its strains appear by comparison like the soft cooing of a sneaking dove.

SNODKINS on the Continong. Jones—"Well, old man, how long are you going to stay in Paris?" Snod—"Oh, two or three months. I've got a return ticket good for a year—*bon pour un an—ye know!*" (Snod. never could see what that fool of a Jones was laughing at.)

IN reply to a toast to his health, on a recent occasion, Lord Shaftesbury told a good story of a man who said when his lordship was presented with a donkey by the costermongers in Goldenlane, "Somehow or other, I shall never again see a donkey without thinking of your lordship."

MR. LINCOLN used to tell a story about a big Hoosier who came to Washington during the war, and called upon a street Arab for a shine. Looking at the tremendous boots before him, he called out to a brother shiner across the street, "Come over and help Jimmy. I've got an army contract."

HERE is a recent musical criticism from a Maryland paper: "The professor closed the music rack, and, without notes, made the handsome grand piano-forte fairly roar with music. The 'pp's's' and 'ff's' were beautiful, and the crescendo was very noticeable. He gave a pleasing little encore."

ONE of the lady teachers in a Reno public school a few days since was laboring with an urchin on the science of simple division. This is what came of it: "Now, Johnny, if you had an orange which you wished to divide with your little sister, how much would you give her?" Johnny: "A suck."

"SEE that my grave's kept green," he warbled under the window of his fair one's domicile, one pleasant night last week. "I'll 'tend to the grave business, young man," shouted her enraged parental ancestor, as he poked an old musket out of the second-story window. No more concert that evening.

WE don't know exactly how newspapers were conducted at that distant period, but during some recent excavations in Assyria, a poem on the silver moon was dug up. It was engraved on a title, and close beside it were lying a large battered club and part of a human skull. You may draw your own conclusions.

LITTLE Henry returns from catechism. He wears an air of melancholy. "What's the matter, dear?" asks Aunt Augusta. "Monsieur le cure is always scolding me. To-day he asked me how many gods there were." "Well, you told him one, I suppose?" "Oh, aunt, I told him five, and even that many didn't satisfy him."

AN ingenious manager in Burlington has made a drop curtain representing an enormous bonnet with sprays of flowers and drooping plumes. This is let down on the play early in the first scene, and is kept down all the evening, and the audience seeing about as much of the play as it is accustomed to seeing, goes away delighted.

A MAN passing along a road saw a countryman standing beneath a persimmon tree, holding in his hand a pole raised aloft with a little pig attached to the end, which was feasting upon the persimmons in the tree. He asked: "What are you doing there?" "Sister Sal is going to get married, an' I'm fattenin' this pig for the weddin'."

A SUB-EDITOR and a reporter were quarreling one day in the editor's room. "You are another!" replied the reporter promptly. "Pooh! pooh!" retorted the sub-editor; "you are the greatest donkey I know!" "Gentlemen, gentlemen," said the editor, looking up from his desk, "you forget, I think, that I am present." The sub-editor apologized.

MONSIEUR MATTHIEU was at a church wedding, when, as is the custom in Paris, one of the bridesmaids passed about a velvet pouch to receive donations from the charitable for some charity. As she reached it to M. Matthieu he smiled most bewitchingly, and with the air with which one declines a box of bonbons, said: "Not any for me, thank you."

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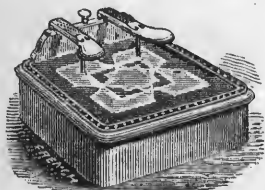
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Mlle. Ozy, a French actress, received the following original declaration: "Mademoiselle, I am only a poor worker, but I love like a millionaire. While waiting to become one, I send you this simple bunch of violets. If my letter gives you a wish to know me, and to answer to the sentiments of my soul, when you are on the stage to-night lift your eyes to the cock-loft; my legs will hang over."

They met by chance,
The pie and pants,
And the owner loudly blustered,
With a rip and a roar,
He profusely swore,
"Dod gast the blasted custard."

JOAQUIN MILLER was at Barnum's hotel, Baltimore, a few weeks ago. He wrote to a friend in New Jersey, and ended the letter: "Come and see me whenever you can; I am at Barnum's." The friend, who does not appear to be familiar with Baltimore, answered: "I am sorry to hear you are exhibiting yourself. If you had stuck to literature you would have made your mark and fortune. Whereabouts is the show now?"

A PUZZLE solved: Two Irishmen were poring over the news in one of our city papers, and coming to the heading "Latest," and immediately following it "Very Latest," one said to the other: "An' sure, Tim, will ye be afther explainin' what this means?" "Arrah, bedad, said Tim, 'an' it is meself that can explain that to ye. Sure the latest is what comes in time to be printed, and the very latest is what comes afther the paper is out.

"HERE, John, don't eat those crackers up,"
Said she with a hateful snap;
"They're some I've saved on purpose,
To put in the baby's pap."

"Well," said John, edging for the door,
And reaching for his hat,
"What makes you look so cross about it, then?
Ain't I the baby's pap?"

JENKINS was traveling in Missouri last year just before the presidential election, and in the car right across from him two men were arguing as to the probable result of the election. Says one: "Hancock's the man." "No, sir, Garfield 'll get it," was the reply. Suddenly an Adventist, sitting behind them, spoke up and said: "My friends, do you know who is to be our next president? It is the Lord who is coming at once with his angels to reign." Quick as thought, Jenkins, who imagined that some third party candidate had been mentioned sprang up, slapped the Millerite on the shoulder and cried out: "Bet you \$25 he don't carry Missonri."—Des Moines Mail.

"CAN I see the lady of the house?" inquired the peddler. "Well, yes, you can if you ain't blind!" snapped the woman who had answered the bell. "Oh, beg pardon, madam; you are the lady of the house, then." "Yes, I am! What d'yer take me for? Did yer think I was the gentleman of the house, or the next door neighbor, or one of the farm hands, or the cat, or the ice chest?" "I didn't know, madam, but you might be the youngest daughter." "Oh, did yer? Well, that was nat'ral, too," replied the l. of the h. "What d'ye want sir?" Then the peddler displayed the wares and when he left that doorstep half an hour later his face was full of pleasure and his pockets were full of money. He understood human nature and had made a good sale.—Boston Transcript.

GREAT care should be taken in the use of postal cards, which should never be employed if you have anything of an unusual or ambiguous nature to communicate. An editorial writer of the New York Times, evidently writing of a personal experience, says: "A newspaper man once planned a story in which a lady unhappily married was to sue for a divorce, and, to make sure of being correct, wrote to a lawyer friend, stating the case as he meant to describe it. Back came a postal card: 'You could not get a divorce on the grounds you mention in New York; you might in Connecticut or Maine.' This card, handed in by the carrier to Mrs. Newspaperman one forenoon, when her husband was away at business, raised a breeze in the household which was not allayed for some days."

IN the classic shades of Deadwood the average native is not very choice in selecting the language used in advertising a runaway wife. The notices are usually written and posted in the post-offices and saloons, where they will catch the eyes of a majority of the population. A recent one reads as follows: "My wife Sarah she has Shook my ranche. When I didnt Doo a darned thing Too hur and I want it destinctly Unnerstood that any man That taikes hur In and keers fur hur My account Will git himself pumped so Full of led that Sum tenderfoot will locate him fur a Mineral clame. Iff she runs Hur face fur goods I won't put up fur hur. an' P'le lick the son-of-a-tor-nado that taiks hur stand-off even fur the drinx. a word Too the wise is sufficient an' orter work on fools too."

GOUNOD has just given in the full score of his new oratorio, "Redemption," to the committee of the Birmingham Musical Festival, at whose meeting next year it will be performed for the first time.

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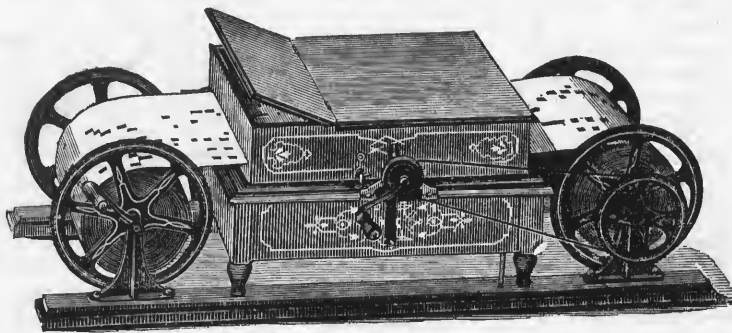
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MAJOR AND MINOR.

STATUES of both Bellini and Verdi have been unveiled in the Scala Theatre, Milan.

M. HENRI LITOFF, who has been very ill lately, has now recovered his health, and is finishing his grand opera, "Les Templiers."

AN operetta, with music by Hervé, called "Les Deux Roses," was recently produced at the Folies Dramatiques without any success. It was withdrawn after the second night.

AT an auction art sale, the other day, a marine view was about to be knocked down at a handsome figure, when a bluff sailor, who happened to wander in, exclaimed earnestly: "My stars, if there isn't a vessel drifting on to the rocks with a strong breeze blowing off shore!" The artist took his work home to re-arrange the wind.

LABLACHE AND THE KING OF NAPLES.—Having requested an audience of the late King Ferdinand of Naples, and having waited some time in the ante-room, Lablache, when summoned to the royal presence, in a fit of abstraction, took from a side table what he imagined to be his own hat. On approaching the king, His Majesty burst into a fit of laughter, and Lablache following the direction of his eyes, perceived that he had one hat in his hand and another on his head. "Ah, Sire!" said he, "voilà deux chapeaux de trop, pour un homme sans tête."

NOT long since, *The Musical World*, of London, gave (and not unjustly) a rap over the knuckles of *Church's Musical Visitor*, for reproducing an article from an English paper without giving it due credit, and then went on to say that that was the habit of American musical papers generally. In the issue of *The Musical World* of November 5th, there is reproduced a rhymed musical conceit entitled "The Musician to His Love," written by the editor of KUNKEL'S MUSICAL REVIEW and published in its columns; this without acknowledgement. Is this "according to the habit (we regret to say) of" English "musical hebdomadals generally?" What says "T. Queer?"THE fault with most piano recital programmes lies in the desire to exhibit one's self in as many long and difficult pieces as possible, thus causing the listener to grow weary long before the end of the concert is reached. The whole art of programme-making is to so arrange the numbers that one shall be restful after the other, as it were. Besides which, it has come to be a well-known fact that a large number of pianists fail in the interpretation of mere bagatelles, while they may make a good success in a Liszt composition. Although it may seem paradoxical to say it, no doubts can be entertained that it is difficult to play an easy piece, because the greatest nicety of judgment and taste is required in doing so.—*Courier*.

HOW GREAT is the difference between the German and the French style of singing, writes Madame Marchesi, the famous vocal teacher. In the land of the Teuton, as Rossini was accustomed to say, when speaking to me on the subject, singing is treated more like lung-gymnastics than aught else. The German singer aims at strength rather than charm of voice; at general effect rather than delicacy of style. With a French singer, on the contrary, the voice is almost entirely relegated to the background, the principal objects kept in view being style and taste. French singing-masters never allow their pupils to practice with their full voice; nay, there are even some who make their victims sing with closed lips. According to this system, dancers ought to learn dancing with their feet tied together.

WITH some orders of mind all religious music must of necessity be sombre and dull; otherwise it fails, according to their definition, to be sacred music at all. That this is a mistake most of our readers will readily admit. A state of gloom is not one of health, but rather a morbid condition of existence. Sacred music can not be defined, neither can it be inclosed within the borders of this or that particular creed or dogma. It embraces all varieties of musical thought and expression; the creations of one mind making us solemn, and the fancies of another causing us to rejoice. As an instance, genial Haydn was invariably cheerful, and the following story, so characteristic of old "Papa," is well authenticated. When the poet Carpani inquired of the master how it happened that his church music was always so cheerful, Haydn replied, with almost child-like simplicity, "I can not make it otherwise. I compose according to the thoughts I feel; and when I think upon the Eternal, my heart is so full of joy that the notes dance and leap, as it were, from my pen; and since He has given me a cheerful heart, it will be pardoned me that I serve Him with a cheerful spirit."

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- - - RICHMOND, INDIANA.

VICTOR MASSE, the composer, is dangerously ill.

SPAGNOLETTI AND HUERTA.—In the year 1826, the famous Huerta, who astonished the English by his performances on the guitar, was anxious to be introduced to the leader of the Italian Opera Band—a warm-hearted and sensitive Neapolitan—Spagnoletti. The latter had a great contempt for guitars, zithers and other fancy instruments not used in the orchestras. He was fond of snuff, had a capacious nose, and when irritated would ejaculate "Mon dio," anglice, "My cot." On my presenting the vain Spaniard to Spagnoletti, the latter inquired, "Vat you play?" Huerta—"De guitar-r-r, sare." Spagnoletti—"De guitar! humph" (takes a pinch of snuff). Huerta—"Yes, sare, de guitar-r-r; and ven I play my adagio, de tears shall run down both side your pig nose." "Vell den, my cot" (taking snuff), said Spagnoletti, "I will not hear your adagio."

We said some time since that Satter would shake up the dry bones of Boston's musical fossils. We have not been disappointed; we have heard their bones rattle from here. Boston has many intelligent art lovers, but it has also many sham-musicians—probably more than any city of its size in the world—and though Satter is perhaps more of an Ishmaelite than is necessary, his stay at the "Hub" will doubtless be beneficial to the art of music in that region. His enemies call him conceited and we are inclined to think that, if he is fated to die of modesty, he has reached all the immortality that even he could wish; but when that has been said, there is no denying that he has a much better right to be conceited than those who would belittle him and who have nothing great about them but their egotism. Men of Satter's ability and combative temperament have a mission in this world, and especially in and about Boston.

MR. EDMOND T. CONNER, the veteran actor, who resides in Philadelphia, tells a capital story of himself and the elder Booth. To appreciate it fully, it should be borne in mind that while Conner is over six feet high, Booth was of diminutive stature. The former goes on to say: "I remember one thing well, that I do not think has been printed before. It happened, I believe, at Baltimore. I was playing Iago to his Othello, and he came dancing upon the stage to meet me in the third act, and stopped just in front of me. 'Ha! ha!' he laughs, 'great big white man you, poor little nigger me.' He then went on with the business of the play. Presently I missed him from my side, and, seeing him up the stage, called, 'Come down, Mr. Booth, come down; for God's sake, man, take the stage!' He looked at me and laughed, and then began to dance and sing:

'I is a sassy nigger,
My name is Cuffee Brown,
I always play de banjo
While I dance about de town.'

The effect was wonderful. Never have I seen an audience so excited. There were cheers and yells, and mad laughter, in the midst of which Mr. Booth came down to me, and as I gave him the cue, said, 'What ails them?' He then, when silence was had, went on with the play, which I never saw better performed."

HOW THEY TRAINED THE GOAT.—Speaking of Meyerbeer in London, we may state that the illustrious master was exceedingly anxious about the goat in *Le Pardon de Ploermel*. He first wanted the one from the Salle Favart to be conveyed across the Straits of Dover, but Messrs. Guy and Aug. Harris declared that there were goats in England, and that national self-esteem must be respected. The bridge, the torrent, and the goat must be thoroughly English. Meyerbeer submitted. At every rehearsal, however, he asked for his goat, but, like Sister Anne, saw nothing come. Messrs. Guy and Harris always replied, phlegmatically: "Make your mind easy, M. Meyerbeer, the goat will be here and know its part the first time it comes on the stage. We are practical people in England, as you will see." In a state of disquietude difficult to be described, Meyerbeer, not much reassured, diplomatically requested Mme. Carvalho to beg that she might rehearse with the goat. Mme. Carvalho understood his motive and did ask for the goat, who, at last, rehearsed. Meyerbeer, very feverish, was in front. Armed with his opera-glass, he directed his glances towards the end of the bridge, where the goat had to appear. At the given signal he beheld the nimble creature start forward, and, amid the applause of the orchestra and chorus, clear, at one leap, the bridge thrown across the torrent. He immediately got up and asked Harris to tell him the secret of his extempore training. "In Paris," he observed, "the goat rehearsed three months." "I dare say," replied Harris, "but, as we have already told you, we English are eminently practical. With the goat I have engaged its owner and a bunch of carrots for each performance. The man and the vegetables are stationed on the other side of the torrent, tempting the goat. I hold the animal fast and menace it with a whip, which it knows is not productive of pleasure; then I simply slip the rope, at a sign from our illustrious conductor, Mr. Costa. The poor beast does not require telling twice. It runs from the whip and rushes to the appetising carrot, and," added the humorous stage manager, "this is the way we do it."—*Le Menestrel, Paris*.

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Smith—What were you dreaming about just now?

Jones—Adelina!

Smith—Adelina Patti?

Jones—No; Adelina Hufenheimer, the fairest gem in —

Smith—Hold on, my boy, hold on! Did you not tell me when I last saw you that the heart had secrets and woes and all that and speak of one Aramintha? Are you so fickle, so soon consoled?

Jones—Mr. Smith, I might call your questions impertinent, but on the ground of old friendship, I'll answer you as calmly as I can under the circumstances. I did say the heart had secrets and woes, and mention Aramintha. Suppose now I say: The stomach has aches, the stomach has qualms and mention some particular kind of sweetmeats which has caused them, does it follow that no sweetmeats must ever again be tasted by me?

Smith—No, no! I see now; Adelina is the latest piece of jujube paste. Is that it?

Jones—Well, call it that if you will, but I was thinking of Adelina, and thinking, too, that she wants to attend the Patti concerts, because, you see, Patti is her name-sake. I tried to compromise with her on the Sherwood recitals but Sherwood would-n't.

Smith—Bah! Is that bad joke from "Pinafore?"

Jones—No; but you may have heard that pun-afore!

Smith—Oh, stop!

Jones—Well, you see, it will take a small fortune, and—well, I'm not the manager of the "Great International Musical and Literary Bureau."

Smith—Well, I am, but—

Jones—I'm not going to ask you for either money or tickets; don't you be afraid. You might, perhaps, give or lend me some advice.

Smith—I never lend; no, I never lend; nor, of late, borrow. I'll give you advice, of course. What advice shall I give you?

Jones—Whatever you think best. What would you suggest as a means of raising the wind?

Smith—A wind-mill!

Jones—Please do not trifle with my wounded spirit.

Smith—I'm not trifling. You have musical inclinations and mechanical abilities—

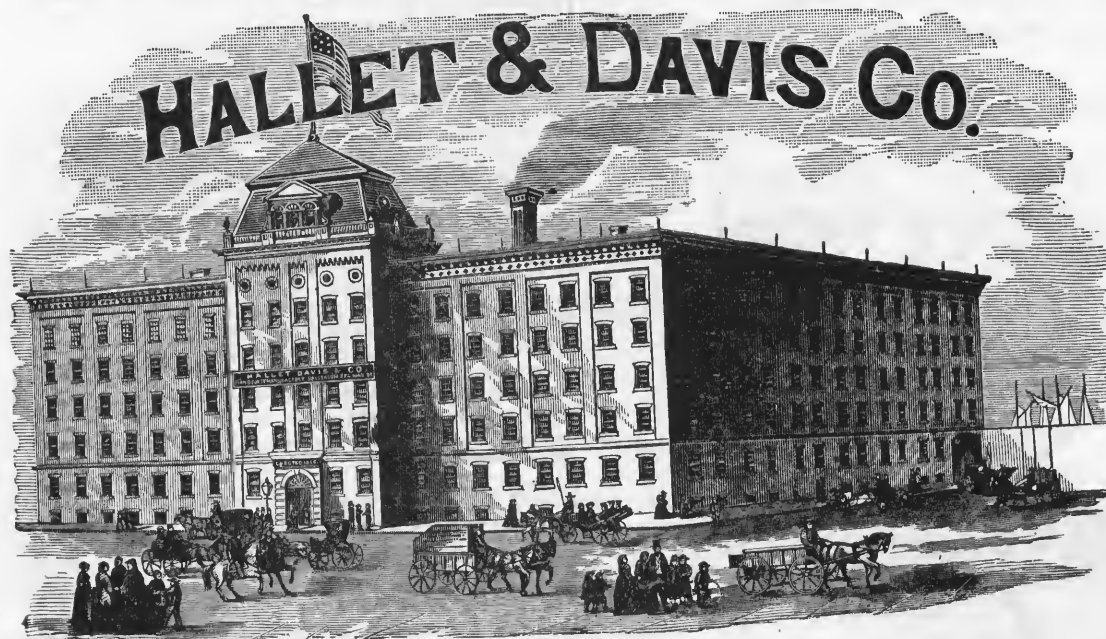
Jones—Yes, that's like a great many professional pianists, but I could not practice up in so short a time.

Smith—What makes you interrupt me? Can't you invent a wind-mill attachment to an organette? The scheme seems simple enough. You can get it patented, and it will sell right along.

Jones—But wouldn't that be a humbug?

Smith—What of it? Humbug and success are synonyms.

Jones—Well, I'll try it. You have been so successful of late



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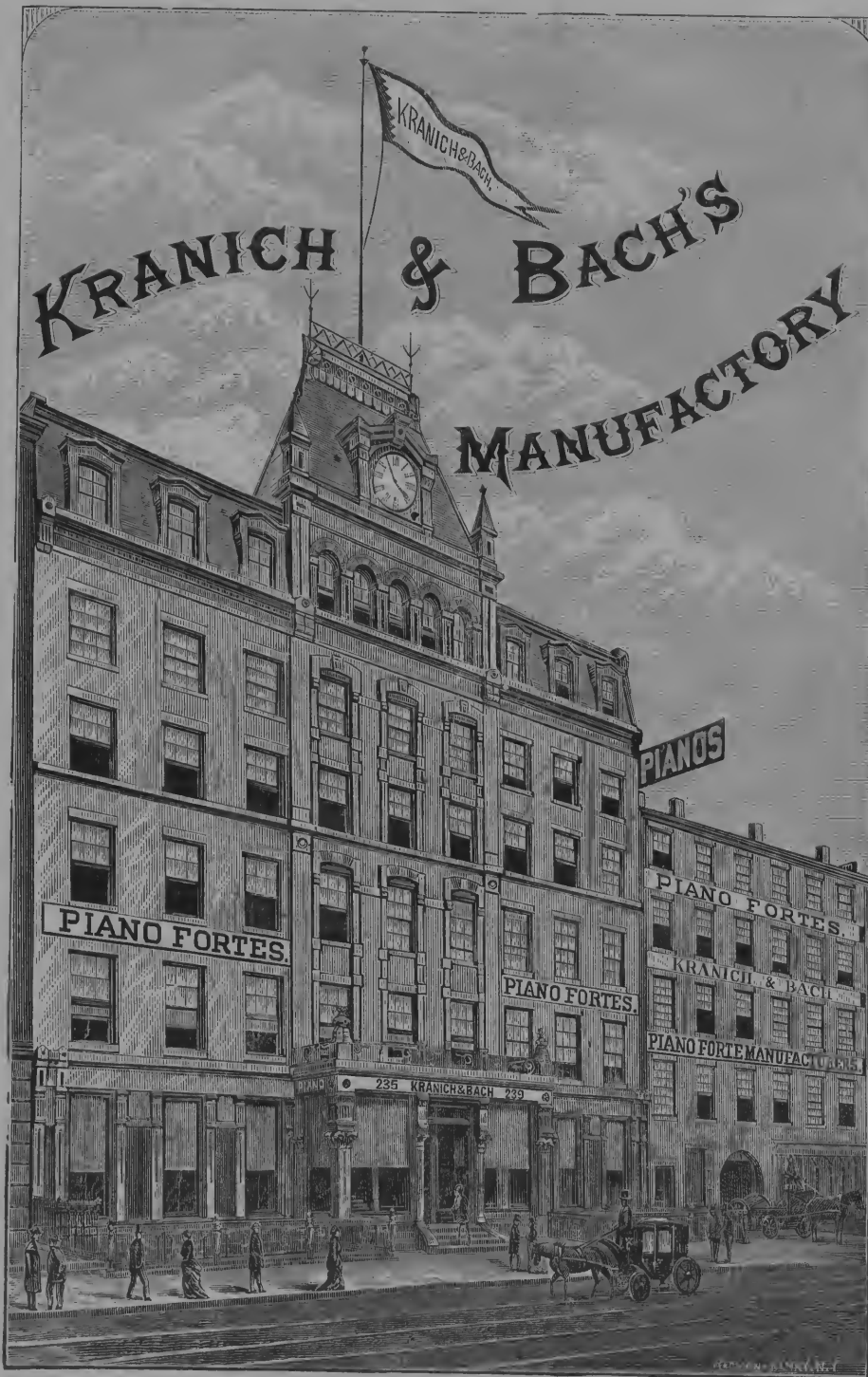
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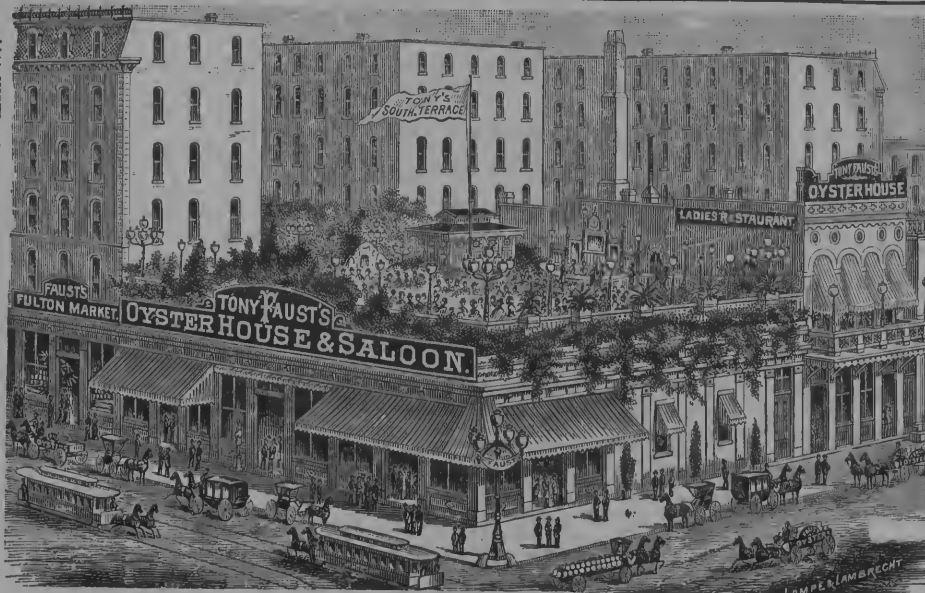
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